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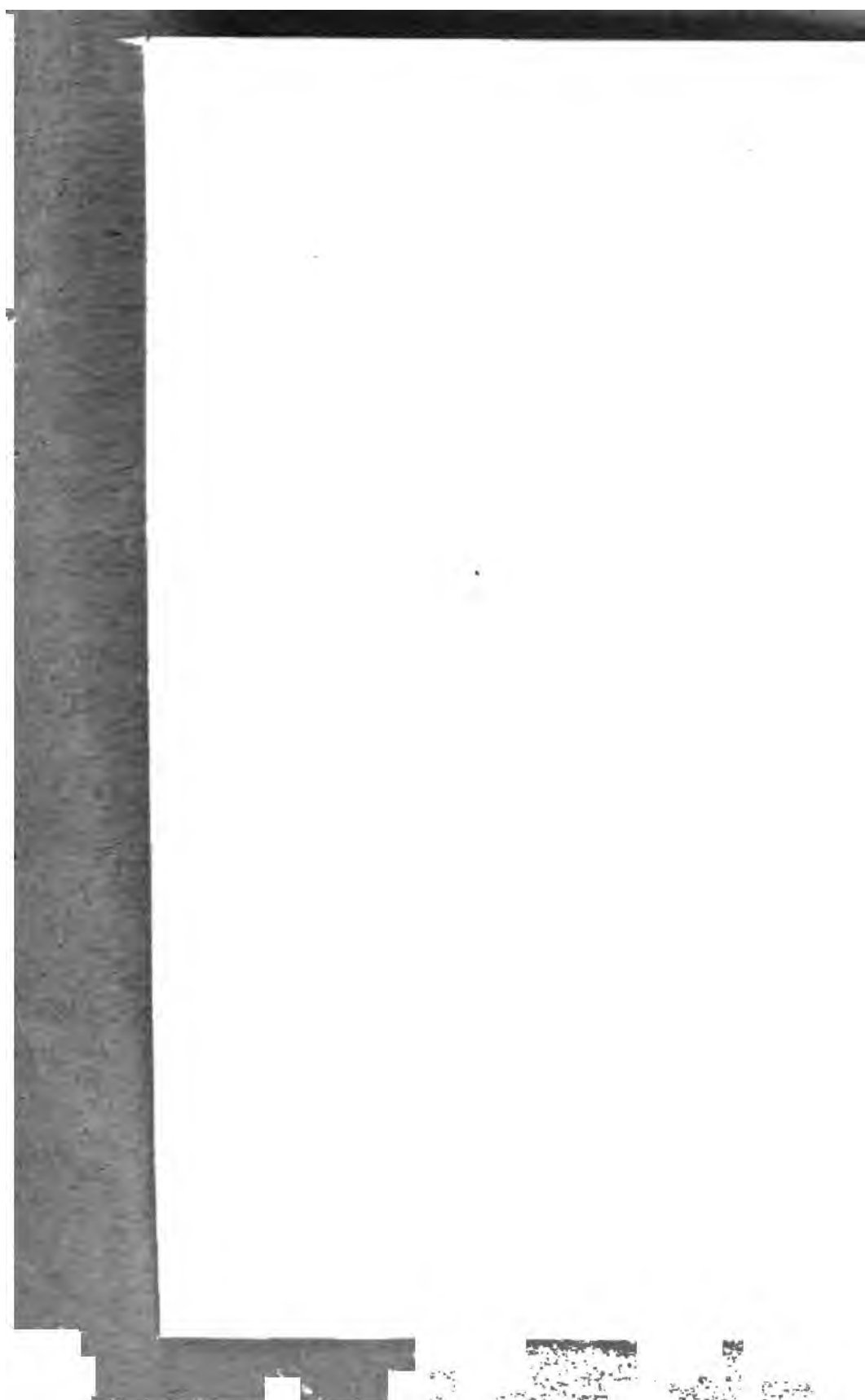
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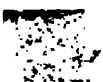
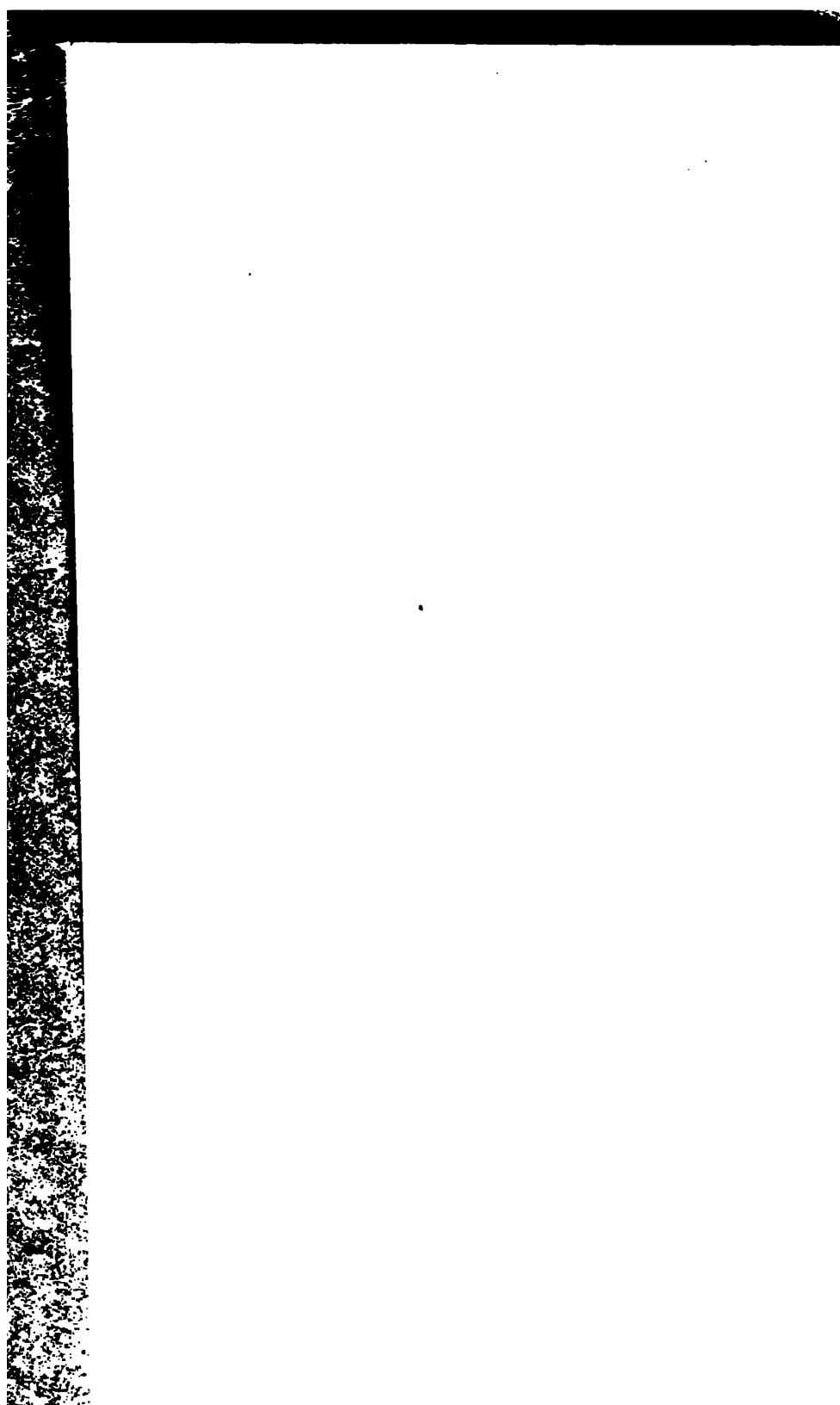
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library work, but of others worthy of the special attention of public or private book-buyers of which for any reasons the daily and weekly papers offer an inadequate account.

For the Bibliographical section of "THE LIBRARY" in its new form the Editor has been fortunate in gaining the valuable collaboration of Mr. Alfred Pollard, the Editor of "Books about Books" and "Bibliographica," and Mr. Pollard has already secured the help of many of the writers by whose aid "Bibliographica" achieved its great success. It is not intended, however, that the bibliography of "THE LIBRARY" should be exclusively or mainly antiquarian. The history and art of books of the nineteenth century are as worthy of study as those of the fifteenth, and arrangements are being made for papers to illustrate them. To this section the following, among other contributions, have already been promised :

Note sur la mutilation d'un manuscrit à peintures de la bibliothèque de Mâcon . By LEOPOLD DELISLE.

Early Spanish-American Printing

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As regards library work, papers will be contributed by competent and well-known writers on every subject connected with the organization, equipment and management of Libraries. Arrangements have been made for a series of articles on the following subjects :

The Planning of Public Libraries. (*Illustrated.*)
Architectural Features of Notable Library Buildings. (*Illustrated.*)
Library Decoration. (*Illustrated.*)
Pressing Needs of British Library Legislation.
American Library Legislation.
The Revival of the Classified Catalogue.
Recent Improvement in Dictionary Cataloguing.
Foreign Library Appliances. (*Illustrated.*)
Hints on the Details of Library Routine Work. (*Illustrated.*)
College Library Management.
Subscription Library Management.
Local Museums. (*Illustrated.*)
Library Benefactions, Past and Present. (*Illustrated.*)

In this Department articles will appear from the following well-known writers on library subjects :

P. J. ANDERSON, FRANCIS T. BARRETT, JAMES DUFF BROWN, MELVIL DEWEY, H. W. FOVARGUE, L. S. JAST, M. J. LAUDE (University Library, Lille), THOMAS MASON, DR. MILKAU, J. MINTO, H. KEATLEY MOORE, Mus.Bac., BERESFORD PITE, F.R.I.B.A., SIGNORA SACCONI-RICCI, C. E. SCARSE, and BUTLER WOOD.

Articles on American and Colonial Library Work and Progress will appear in each number, and in addition

to those already named the following American and Colonial Librarians have promised contributions :

H. C. L. ANDERSON, Sydney.

JAMES BAIN, Public Library, Toronto.

R. R. BOWKER, Editor of the "Library Journal."

WILLIAM H. BRETT, Cleveland, Ohio.

F. M. CRUNDEN, St. Louis, Mo.

C. A. CUTTER, Author of "Cutter's Cataloguing Rules."

C. H. GOULD, Montreal.

MISS HANNAH P. JAMES, Wilkes-Barre, Pa.

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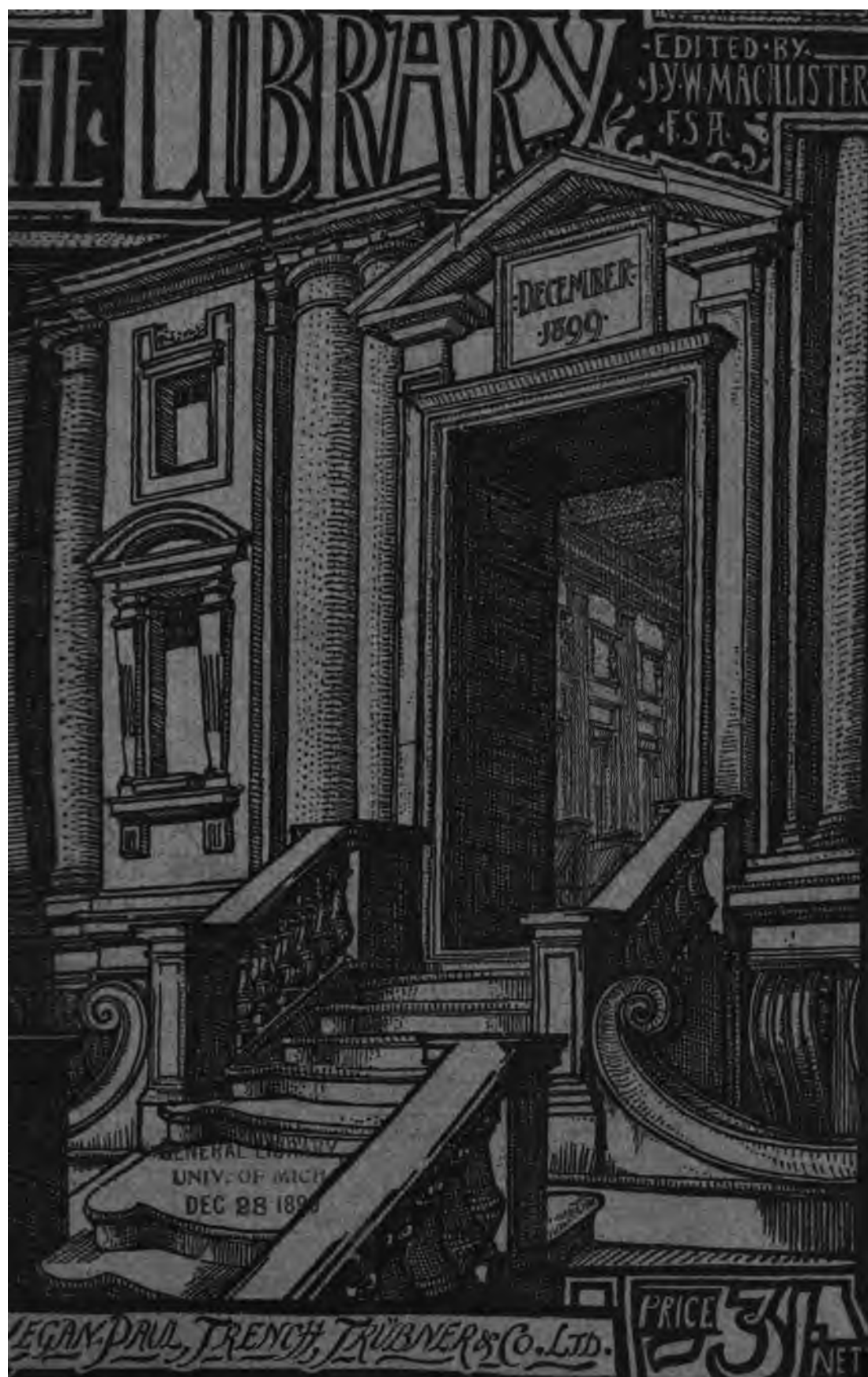
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RICHARD GARNETT.



Presenting its readers with the first of what, it is hoped, may prove a long series of portraits of eminent bookmen (a comprehensive term, under which we include librarians, private collectors, and bibliographers), "The Library" has been spared a doubt which under other circumstances might easily have arisen, the doubt as to with whom such a series would most fitly begin. In the year 1899, by the unanimous judgment alike of his fellow-librarians and of the literary public to whose needs they minister, Dr. Garnett stands out as the most prominent representative of the library world, and one out of the many marks of esteem which he received on laying down his office has furnished us with an admirable portrait, here reproduced by the kind consent of the artist, the Hon. John Collier.¹

In escaping one difficulty we have perhaps fallen on another, for in the brief biographical sketch which it is intended to offer with these portraits it is not easy in this case to mention anything which is not already well known to most of our readers, nor can we hope to offer any tribute of gratitude which will add aught to the weightier words of Mr. Leslie Stephen. All our little world knows how, on March 1st,

¹ Our thanks are due to Messrs. Henry Dixon and Co., who have made a specialty of photographing from pictures, for permission to make our photogravure from their photograph.

1851, when Richard Garnett was but a couple of days over sixteen, the influence of that kindly tyrant Panizzi procured his appointment as an assistant in the library of the British Museum. His father, the Rev. Richard Garnett, a philologist of some distinction and a contributor to the "Quarterly," after twelve years in the service of the Trustees, in the course of which he became Assistant-Keeper of Printed Books, had died in the previous September, and, to the great benefit of the Museum, Panizzi showed his esteem for his former colleague by giving his son an early opportunity of following in his footsteps.

When Dr. Garnett writes his memoirs we shall doubtless know more of his early days at the Museum. At present we can only guess that he used his leisure, both in and out of the Library, in laying the foundations of that wide knowledge, both of literature and history, to which, in his case, the epithet "encyclopædic" is not inappropriate. After a time it fell to his lot to act as "placer," *i.e.* to determine the shelf on which, in accordance with its subject, every new book should stand, and the appointment gave him further opportunities of adding to the stores of knowledge without a large share of which its duties could not be efficiently performed. Meanwhile, he had made his start in literature in orthodox fashion by publishing a thin volume of verse ("Primula, a Book of Lyrics," issued in 1851), and this met with sufficient success to elicit a second book ("Io in Egypt, and other Poems") the following year. Cary, the translator of Dante, had started a tradition of poetry in the Museum, which had been more than maintained by Coventry Patmore, and, before many years, in O'Shaughnessy (to whom tardy justice was lately done in the second series of Palgrave's "Golden Treasury"), Mr. Marzials and Mr. Gosse, Dr. Garnett gathered round him quite a little band of poets. With more fidelity to the Muses than most men of letters, to whom the more profitable paths of prose are open, are wont to show, he followed up his early successes with "Poems from the German"

in 1862, and "Idylls and Epigrams" in 1869, and in his "Poems" of 1893 and "Sonnets from Dante, Petrarch, and Camoens" in 1896, by occasional verses in the Reviews, has proved himself still loyal to his first love.

The year 1862, which produced the "Poems from the German," produced also the "Relics of Shelley," of whom Dr. Garnett has always been an enthusiastic lover. An apparent break in literary work between 1869 and 1887 may perhaps be accounted for partly by his numerous contributions to the ninth edition of the "Encyclopædia Britannica," partly by his appointment in 1875 to be Superintendent of the Museum Reading Room, an arduous office, which may well leave its holder with little inclination to take up evening work. In 1877, as one of the organizers of the first International Library Conference, which led to the formation of the Library Association, Dr. Garnett placed himself at the service of his profession, for whose interests he has ever since been a devoted worker. Of his innumerable speeches as a chairman who is never at a loss for an original remark on any conceivable subject no memorial, it is to be feared, has been preserved. But his recently-published volume of "Essays in Librarianship and Bibliography" records some of his more formal contributions to library-lore. As readers of it know, this volume also forms, in its own pleasantly desultory way, a history of the Museum Library during the last twenty years, and much of it is specially concerned with the printing of the Catalogue of Authors begun in 1880 and to be finished next year. As Dr. Garnett has been the chief historian of this great work, the credit undoubtedly due to his friend and chief, the late Sir E. A. Bond, has been so emphasized that future readers may hardly realize how essentially its initiation and execution have been Dr. Garnett's own work. From the moment it was mooted to the day on which he laid down office, it was his chief concern that nothing, however desirable in itself, should be allowed to stand in

its way or hinder its rapid progress, and to this determination on his part its success is undoubtedly due.

In 1890 Dr. Garnett's services were recognized by his appointment as Keeper of Printed Books in succession to Mr. Bullen. A year or two before this he had been released from the Superintendentship of the Reading Room, and critical biographies of Carlyle (1887), Emerson (1888), and Milton (1890) speedily attested the relief thus afforded him. In 1888 appeared "The Twilight of the Gods," a volume of highly imaginative short stories, which puzzled reviewers and excited the enthusiasm of some better judges. His work as author and editor during the present decade need not be enumerated. Now that he is free from official ties Dr. Garnett's literary activity is not likely to diminish, and since our tale is thus fortunately compelled to be incomplete there is no need to rehearse what will be fresh in the memory of our readers of to-day. We have only to add that his Companionship of the Bath was conferred upon him by the discrimination of Lord Rosebery, and his degree of LL.D. by that of the University of Edinburgh. Honorary degrees are not usually recognized in conversation, but, despite some struggles on the part of its recipient, the LL.D. was seized on at once by the literary world as offering a handle to his name no less ideally right than in the case of another eminent native of Lichfield, the great Dr. Johnson. If we are to mention personal traits we would say that Dr. Garnett is especially interested in the Popes of Rome, the Byzantine Empire, the poetry of Shelley and his contemporaries, South America, and cats, and that no man has ever been known to tell him a story without hearing a better one in reply. If he have any enemies they are more intangible than most ghosts, for we have never met with anyone who knew of them even at third-hand.

LIBRARY PROGRESS.



SINCE "The Library" was commenced in 1889, nearly eleven years ago, some marked changes have taken place in methods of library administration, and even in ideas of library work of every kind. The old-time opinion that a library is only a collection of books is gradually being superseded by the more advanced ideal of making it also an instrument for use. Ten years ago the collecting idea was much more common than at present, when, in nearly every department of work, are to be witnessed strong efforts on all hands to subordinate the idea of merely collecting or preserving to the higher and better one of selecting and expounding. The old idea of making every little library-centre a repository for the storage of all printed matter, in emulation of the British Museum, has been abandoned for some years past, and the plan of making the library a Workshop, suited to the needs of the practical life of the present day, is almost everywhere preferred to the Museum or *omnium gatherum* method. With huge collections in London, Edinburgh, Dublin, Oxford, Cambridge and Manchester, not to speak of other places, the need for hoarding all the rubbish which issues from the press becomes yearly less apparent, so that, as the plan of selecting and expounding becomes more general, the local museum of bibliography idea will gradually become extinct.

And it is only fitting that it should be so. Excepting works of the imagination, very few books published sixty years ago are worth shelf-room in an ordinary public library, and if some of the older catalogues are examined, the truth of this statement will be generally admitted. The people of the present day care nothing at all for the history, travel, science, politics, theology or technology of

fifty or even twenty years ago, and, so far as public rate-supported libraries are concerned, it is an absolute waste of money and energy to provide storage for faded literature of this type. So in their turn will the present-day libraries become out of date, and have to undergo a process of weeding and reconstruction in order to keep abreast of the times. This comparatively modern idea of making the public library a means of education has gradually revolutionized library methods in every detail, as a brief examination of recent developments will amply prove.

A prominent feature of modern library work is to be seen in its periodical literature. Ten years ago one American and one English periodical served every requirement. Now there are six, of which two are American and three English, leaving out of the reckoning altogether the American, Continental, and English periodicals which are exclusively devoted to bibliographical or to trade interests. The six journals mentioned are devoted to the craft of librarianship in all its branches, and four of them make a strong feature of the practical side of the work. Then there are the journals, or bulletins, which are devoted more specially to the work of individual libraries, but which give much space to the description of books and the literature of important topics. This is a perfectly modern movement, common to both America and Britain, and is extending so rapidly, that very soon every public library will have its own little magazine or circular, in which to describe new books. Allied to this idea of expounding the contents of books in special journals is the catalogue or class list, with copious annotations, designed to make clear every obscurity of title-page or question of origin. These annotated lists originated in the need which was felt for some form of descriptive cataloguing to overcome the difficulties interposed between borrower and book by various artificial systems of registration or charging. As a supplement to these endeavours to annotate and describe books, we have had a great revival and extension of the

lecture, used largely as an efficient means of introducing readers to books, authors, and topics which are the best and most influential of their kind. Finally, among all these methods of expounding the book for the public advantage, it must not be forgotten that a certain amount of education in the true use of libraries is being spread among the young by means of school libraries, special juvenile collections, and the introduction to reading-rooms and libraries of very young children, ranging from eight years and upwards. In 1889 only lectures and school libraries were in general vogue, so that an immense stride in the intellectual development of public libraries has to be chronicled.

From the professional point of view progress has been equally great, and has been manifested in quite as many different ways. Ten years ago professional literature hardly existed, and the means of obtaining information on technical matters were meagre and insufficient. An examination for assistants was held; but there were no proper text-books of any consequence, while the summer school and local instruction ideas had not even been ventilated. Now there are dozens of text-books on nearly every subject in librarianship, while agencies for the spread of technical knowledge are rapidly increasing. The local library association, with its stimulating influences, was a mere idea in 1889; but both it and the special society for exploiting particular classes of library work are now recognized as powerful aids in fostering and extending professional knowledge and *esprit de corps*. The Library Association itself, mother of them all, has been recognized by the State as an important factor in the educational movement; and, though lately somewhat prone to favour dullness, flavoured with tame mediocrity, it will doubtless return in time to the brilliancy of its earlier days, when it was more of a free-lance and less burdened with the awful dignity of a charter. The assistants have also banded themselves into an organization for the exclusive benefit of the class, and are doing

some good in the direction of rousing up ambition for culture in the minds of many of the members. In the long run this can only result in securing greater efficiency in the public service and a higher degree of attainment among the assistants themselves. At present this healthy movement is a little clogged with certain foolish and selfish notions respecting the exclusive right of library assistants to every educational facility and every appointment, irrespective of personal ability or knowledge. No doubt it will be found in the end that narrow trades-union ideas of this sort will run counter to the public interest, and a return to common sense and open competition will be the result.

In what may be termed the mechanics of librarianship still greater advances have been made. After a long period of stagnation, a reorganization of many methods has taken place on more scientific lines, and the result is that labour-saving appliances are being introduced everywhere to the benefit of everybody concerned. Nor is this all. Some of the more recent devices save so much drudgery that both librarians and assistants are set free for higher and more useful work, and the result will be manifested before long in improved methods for the public good. After much delay, and a considerable share of cold regard, classification in its more scientific forms has come to stay, bearing in its train immense improvements and changes in every department of library practice. Ten years ago the minutely classified libraries could be counted on the fingers of both hands; now they are multiplying to a very great extent, and there is hardly a library which does not employ exact classification either on the shelves of the reference or lending departments, or in the catalogue. Arising out of exact classification has come the plan of allowing readers access to the shelves in reference and lending libraries. From very small beginnings, this method is growing rapidly, and in the course of time will form part of the scheme of every liberally administered public library.

Connected with this as improved methods of book distribution are branch libraries and delivery stations, which are yearly doing more to evolve the perfect ideal of a public library—that which brings well-selected, pure, and informative literature to the very doors of the people.

The progress of library ideals and library methods has been much more rapid than either legislation or the resulting increase of public libraries. Although the Libraries Acts have been amended since 1889, no additional powers have been conferred upon library authorities; and the increase in the number of public libraries from 193 in 1889 to about 370 in 1899 cannot be regarded as wonderful, considering the number of large areas still without proper library facilities. Nevertheless, advances have been made of a very encouraging nature, and, no doubt, when libraries come into line as expounders of books and instructors in the right use of literature, the Legislature will in time recognize the need for general extension, and grant the necessary rating powers. In many respects the more advanced public libraries of the country have reached a point beyond which it is impossible to go without additional funds, and are now waiting upon a general levelling-up of method and accomplishment before Parliament can be asked for extra powers. No doubt this improvement will come, and the public libraries of the United Kingdom will be able to make a fresh start along lines which will lead to more substantial results than have yet been achieved.

There are many points in Library Progress which have not been touched upon in this brief sketch, but enough has been recorded to show that libraries are improving in every department, while administration more than keeps pace with other branches of the work. The indications given above point to a very extensive spread of the doctrine of the exposition of books in the near future, and it is certain that the erstwhile popular notion of the librarian as a mere custodian or collector of books must

soon undergo a radical change. Everything indicates that the time is approaching when public libraries will be regarded as something else than dumping-grounds for fiction, and the progress made during the existence of the original "Library" is enough to show that the change will neither be slow nor incomplete. It is impossible to look back on librarianship as it was understood in 1889, both in Britain and America, and not be struck by the enormous advances which have been made, in material equipment and in the very *idea* of the function of the public library. The old-time librarian expected the reader to come to him, charged with full knowledge of his subject and the authors who wrote upon it. His part was to act as go-between from shelf to reader, caring little for his public, and sympathizing not at all with their needs, even when he understood them. The modern librarian is developing more of the missionary spirit. He endeavours to attract readers, and to describe the books under his care. He gives students every facility for special study, and puts the humble, ordinary reader entirely at his ease by entering with sympathy into his requirements and making the path of book-selection as easy as possible. He attacks advanced systems of library management and extracts from them as much advantage to the public as study and practical application will allow, and thus constantly strives to make his library an educational centre which will attract all kinds of readers.

To sum up the results of these various influences, it is manifest that in everything relating to the organization, equipment, and management of public libraries, a great forward movement has taken place within the last ten years. Libraries are no longer regarded as stores for the preservation of books, but as centres for their distribution; while the opinion that books are sacred things, not to be contaminated by the grimy hands of the general public, has given way to a more enlightened policy of making literature a vehicle for conveying both instruction and

amusement into the very places where they are most wanted—the homes of the people. Towards this laudable end great things have yet to be accomplished, but the process of preparation has been going on for years, and before other ten years have passed, it is probable the public libraries of the country will have attained a position and influence scarcely contemplated by their founders.

JAMES DUFF BROWN.

THE DECORATIVE WORK OF GLEESON WHITE.



It is a difficult, almost an ungracious thing to write of the work of a living man with whom one is intimate; although the custom of modern journalism has made us only too familiar with such attempts. But even a little while after the work has come to an end, one may perhaps be better able to review it from a disinterested standpoint; to treat it, if the expression can be allowed, as a separate entity, drawing it into something like its proper relation to the surroundings which influenced it, or over which it had power.

This is unusually true in the case of the late Gleeson White. No worker of our generation was ever at so much pains to be thoroughly identified with each latest phase of contemporary art; and few have so often succeeded in being distinctly in advance of it. If, then, while he lived it would have been impossible to place him satisfactorily, it was only his untimely death that could withhold him from the first rank of the advance, and permit a sum to be made of the achievements of his short years of labour.

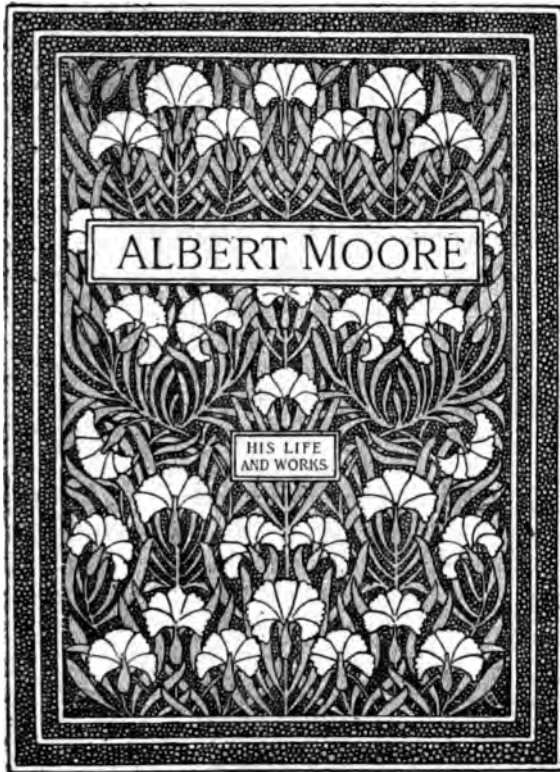
It is a curious commentary on our elaborate system of

education in design—in the results of which he always took so keen an interest—that Gleeson White himself should have been for all practical purposes a self-educated designer. With him, it was from the beginning a matter of instinct: although his exceptional faculty of criticism could hardly have failed to carry him along a course of continual improvement. He began as a boy at school. Thoroughly dissatisfied with the poorness of the fretwork patterns then available, he was not content till he had acquired the power of making them for himself: and gained such facility thereby that he soon obtained the position of a regularly paid contributor to serials publishing work of the kind. And it may be noted that he continued this humble employment until he had finally settled in London.

The interest thus early awakened in decorative art was fostered by his study of music, and by his gradual acquaintanceship with the colony of artists who have always made Christchurch a painting-ground. To them he doubtless owed many valuable hints on matters of technique, without which his natural gift would have been but weakly equipped: and so, patiently, by sheer labour and endless refinement, he gained a power of design which was not perhaps great, not without certain mannerisms to which people were in his early days less accustomed than they now are, but invariably distinguished, in good taste, and most carefully considered with reference to its ultimate purpose.

Almost without exception Gleeson White devoted his powers of drawing to such classes of work as especially appeal to the book-lover. He made a considerable number of book-plates, and was the suggestor of very many more. He also devised ornamental monograms by the score, and of no small worth. But his chief craft was the planning of ornamental book-covers: and in these, what originality and merit he may be allowed to have possessed will probably be seen at their best. His work of this kind was essentially modern. The uses to which it was to be put had nothing in common with the old traditions of fine

tooling or stamping on leather. White was frankly supplying the market with wares which could be sold at a low price; and his business was to make a design which could be easily reproduced in brass, and stamped in colours on a



cloth cover. Any attempt at imitation of the nobility of leather-work would have been inexcusable; and from beginning to end his patterns show no trace of it. What was required was simple ornament in strong line; flat, well-conventionalized details, and judicious massing or distribution: these qualities will generally be found present in

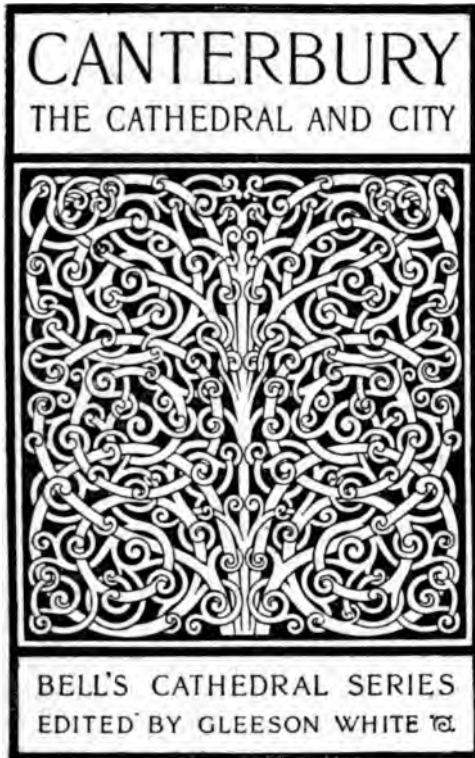
a marked degree, and entitle him to a very definite rank as a successful practitioner of applied art.

To pass to the consideration of some typical specimens of his covers, mention may be made of his (I believe) first



exhibited series at the Arts and Crafts Exhibition of 1893. There were shown covers for "Montaigne's Essays," one of several he designed for Adelaide Procter's "Legends and Lyrics," and "The Story of my House"; all executed by James Burn and Co., and published by George Bell and

Sons. These were in a case with specimens of similar work by Walter Crane, C. S. Ricketts, and Laurence Housman; who must, with Gleeson White, be accounted among the pioneers of the modern decorated book-cover in cloth. The specimens reproduced to illustrate this paper will, I



think, be found fairly representative. Perhaps the best of them is the "Albert Moore," a cunningly worked-out exercise on a conventionalized pink, in which the only weakness is the lower label. This, however, is far more successful in the cover itself than in the illustration—a point to be considered in every case. For the hardness of line shown in the black-and-white reductions, disappears entirely

with the deep impress of the block on a soft and yielding board faced with cloth. A very beautiful design is that made for Malcolm Bell's "Sir Edward Burne-Jones," in which there is more than a suggestion of an attempt at appropriate symbolism. The colour-scheme is also good, two shades of a cloudy blue with the lettering in gold. An example, which perhaps more than any other is typical of Gleeson White's patient and ultimately successful ingenuity, is the amazingly clever interlacement that he worked out for the binding of Messrs. Bell's Cathedral Series. I well remember the joy he had in its construction; and the dogged perseverance with which he slaved at the alterations necessary to get it to fit the back of the book on a smaller scale, in a different proportion, and with five convolutions instead of three.

Among other covers worth referring to, mention may be made of that for his own book, "The Illustrators of the Sixties," a beautiful diaper of square masses of flowers and foliage in gold on white buckram; "Eros and Psyche," by Robert Bridges; the clever adaptations of different themes for Messrs. Bell and Sons' "Connoisseur" Series; "Raphael's Madonnas"; "Masters of Mezzotint"—in which a graceful arrangement of curving lines is somewhat spoiled by the introduction of two ovals in silver; "The Glasgow School of Painting"—a fine treatment of the most simple elements; and "Half-Hours with an Old Golfer," wherein the implements of that weird pastime are curiously woven into an excellent pattern. There are many others; but these may suffice.

Gleeson White was a great lover of the end-paper; and it is rather extraordinary that he did so few. One of his best was made for Messrs. Bell's "Endymion" Series. The quaint treatment—and so modern withal—of the pomegranate tree, with the punning device at the end of the scroll, is a piece of artistic euphuism, quite characteristic of a certain intricacy of suggestion in which he delighted: the sentiment which led him to the production of the inter-

lacement for the "Cathedrals," and in another direction, to his close and masterly study of the forms of artificial verse which resulted in "Ballades and Rondeaux."

A most important point in connection with Gleeson White's actual achievements in decorative art is the excellence of his lettering. The need for this was a point on which, in all his writings, his lectures, his intimate conversations with artists and students, he never failed to insist. He never counted as lost the time spent on the mere adjustment of his label even when the book-cover had no ornament; and the choice of the type, the spacing, and general setting out of it were, I know, often considered by him the first and chief matter in the whole design. Many of his covers would, for this reason alone, be worthy of the attention of the student of book-making; while a series of the title-pages that, at one time or another, he put together, might be most reasonably collected for the same purpose.

He was a keen and intelligent student of the principles of Japanese ornament. He realized, to the full, the good taste which underlies a reticence which was, by the formalists of the last generation of European ornamentists, ascribed to mere eccentricity; and many of his patterns show evidence of a direct influence of this nature. One of his best designs is another of the end-papers alluded to above—made for the privately-printed catalogue of Mr. M. Tomkinson's collection of Japanese art. In this he has candidly and quite correctly made use of Japanese emblems, but still has managed to keep that modernity of feeling which always distinguished him.

But perhaps the best of Gleeson White's decorative work was that which he performed by the hands of other people. As the organizing spirit of "The Studio," he exercised a great and valuable influence over his younger contemporaries. He was a sure and kindly critic—if anything, too kindly—for he never failed to find reasons for the encouragement of younger men. He has been blamed for giving praise too indiscriminately; but none knew

better than himself the value of a little appreciation at the critical moment of a young career: and he not unwisely left to others the easy task of condemnation. As a designer, he hardly occupies a high place; his work, as I have tried to point out, was done under severe restrictions, and during the later years of his life was overshadowed by the literary and critical sides of his duty. The special phase of art with which he was identified already seems to be losing its way somewhat, amid the crowd of amateurs and imitators who too easily copy what the earlier men with so much pains had to invent. The "artistic" poster is waning; we are weary of the modern book-plate; and "decorative" book-illustration is wellnigh done to death. But White was well at the head of these things when they were new and living forces. And the gap left by the loss of his good advice, his genial and self-sacrificing nature, and his keen instinct for new and beautiful developments of art, is one that cannot readily be filled. He was a humble and patient student, an untiring and most disinterested master.

EDWARD F. STRANGE.

THE FIRST FOUR EDITIONS OF "ENGLISH BARDS AND SCOTCH REVIEWERS."



WE read in Moore's "Life of Lord Byron," prefixed to his edition of the "Works," that the immortal "Satire" was "published about the middle of March" (1809), and that by the end of April the author was already engaged in preparing a second edition, to which he determined to prefix his name. To this second issue he made many additions, "near a hundred new lines being introduced at the very opening." In

June, 1809, the new edition was ready to go to press; but at the beginning of July the poet left England for a tour in the East, and he did not return to this country until July, 1811, having been absent "two years to a day."

We have, therefore, a period of a little over two years, during which four editions of the poem had appeared, for Byron states in a letter written to Mr. Dallas on June 28th, 1811, while still at sea: "My 'Satire,' it seems, is in a fourth edition." Shortly after his return we find him engaged on a fifth edition, which, however, he was persuaded to destroy so entirely that we believe only one copy, in the possession of Mr. Murray, is in existence. We wish in the present remarks, therefore, to deal only with the four earliest editions, two of which, as we have seen, had the benefit of Lord Byron's revision, while two were put forth during his absence. We think on this latter point the letter to Mr. Dallas is conclusive.

Concerning these editions of the "Satire," a long and interesting series of letters and notes appeared in the pages of "The Athenæum" from May 5th, 1894, to July 7th in the same year, when the correspondence was closed by the editor. A contributor, writing under the initials J. D. C.,¹ started this subject by calling attention to the mention in a bookseller's catalogue of a copy of the third edition of the "English Bards," dated 1810, on paper, "with the watermark of the year 1818"; and J. D. C. mentions that his own copy of the same edition was on paper with the watermark of "Allnutt, 1816." From these facts he deduces the necessity for a careful bibliography of these earlier editions, and he gives some valuable particulars to aid in the inquiry.

Byron, as we have seen, resolved to withdraw the "Satire" from circulation as early as 1812, though probably at this time there was still a very large demand for the work. In a copy of the fourth edition, dated 1811, now

¹ Probably Mr. James Dykes Campbell.

in the Forster Library at the South Kensington Museum, which has on the bastard-title Byron's autograph signature with date, December 31st, 1811, many corrections have been made, and it is clear from an alteration on page 36 that certain revisions had been completed before the above date, for the footnote relating to the duel is recast and is dated November 4th, 1811.

It will be remembered that when the publication of "Childe Harold" was determined upon, Byron forsook Cawthorn and transferred his patronage to Murray. This no doubt gave offence to his former publisher, who in defiance of Byron's instructions continued to print and sell copies of the "English Bards." As J. D. C. points out, Sharon Turner, Byron's solicitor, wrote under date of May 10th, 1816, to Messrs. Arch and Co. (the book-sellers of Cornhill), giving them notice that in the case of Lord Byron v. Cawthorn, the Court of Chancery had on that morning "granted an Injunction to restrain the printing or publishing of Lord Byron's Poem, entitled 'English Bards and Scotch Reviewers, a Satire,' or any part thereof."

Byron was quite aware that pirated editions were in circulation, and in a letter to Murray, printed in the "Life," which is dated "Ravenna, February 16th, 1821," he writes: "In the letter to Bowles . . . after the words '*attempts had been made*' (alluding to the republication of 'English Bards') add the words '*in Ireland*,' for I believe that English pirates did not begin their attempts till after I had left England the second time" (April, 1816). It was thus considered that these spurious copies hailed from Ireland, which had a bad reputation at that period, though the above injunction against Cawthorn, obtained by Murray in Byron's absence from England, seems to point to other offenders nearer home.

Now we will treat of the four editions in due sequence. The genuine first edition is printed on very thick paper, and the watermark in all cases is, we believe, "E & P 1805,"

though the year has in some instances been given as 1804. The poem consists of 696 lines and ends on the verso of page 54, after which, in italics, is the imprint, "*T. Collins, Printer, Harvey's Buildings, Strand.*" The same imprint occurs at the back of the title in small capitals. We believe there was another leaf at the end with Cawthorn's advertisements, but in our own copy, and in that which belonged to Mr. Forster, the last leaf has been removed.

Two spurious first editions are extant, the one on paper without watermark and the other on paper having the watermark "S & C Wise 1812." Of course, in all respects the counterfeits outwardly resemble the true *editio princeps*, and like it they bear no date; but there are many slight differences in the type. In the Wise edition the capitals "English Bards" and the Gothic capitals "Scotch Reviewers" on the title-page are both much smaller than in the genuine issue. We have not seen a copy on paper without watermark.

The second edition is printed on paper bearing the watermark "Budgen & Wilmott, 1808." The poem is extended to 1,050 lines and ends on page 82. On page 83 is a postscript, ending on the recto of page 85, at the bottom of which page is the imprint of "Deans & Co. Hart Street, Covent Garden," in small capitals. On the verso of this page in the centre is: "*In the Press, / And speedily will be published, / HENRY COUNT DE KOLINSKI, a Polish Tale.*" A notable printer's error in this issue is "Abedeen" for Aberdeen, line 1,007, page 80. No mention has been made of any spurious second edition, and copies of this edition are difficult to meet with. We need not describe this issue very completely, as it was reprinted for the third and certain of the fourth editions without alteration.

It is when we reach the third edition and its counterfeits that the troubles of the bibliographer begin. The copies of this edition are very numerous, and the difficulty seems to be to determine to which to award the priority. In his

summary of "The Athenæum" correspondence, which appeared in a letter dated May 26th, 1894 (page 710), J. D. C. inclines to the opinion that an edition of 1810 (which date they all bear on the title-page), on paper with the watermark "E & P 1804," is the genuine one; but an edition with watermark "G & R. T.," without date, has equally good claims to the honour. Among the various watermarks noted are those dated 1812, 1815, 1816, 1817, and 1818. One copy, described by Mr. Lane-Poole, has paper with three different watermarks, 1815, 1816, and 1817. We have a curious discovery to record about these copies of the third edition, namely, that there are two entirely different impressions on paper made by "Pine & Thomas 1812." One of these contains many strange typographical errors, among which we may mention "myse" for "muse," on page 1, line 4; "their" for "the," line 101; "wonders" for "wonder," line 188; "the" instead of "his," line 232; and "rove" in lieu of "rave," line 374. Among the blunders which at once distinguish the other edition of the same watermark, we may mention "Bowl'es" for "Bowles's," footnote to page 30, and two mistakes at the end of the postscript, page 85, "we" instead of "me," and "farther" for "further." Among the watermarks noted for various impressions of the third edition are the following: "Allnutt 1816," "Smith & Allnutt 1816," "Ivy Mills 1817," and "I & R Ansell 1818." It is not possible to describe all these varieties, and even if we had them before us, it would far exceed the space at our disposal. It is sufficient to say that many of them are very carelessly and imperfectly printed, and are but poor counterfeits, at the best, of Cawthorn's work.

Let us now pass on to the fourth edition, of which there are two distinct types, namely, those which are dated 1810 and have 1,050 lines, and those of the year 1811, with 1,052 lines. Here we are confronted with a real difficulty, for there seems to be no trace of the actual facts as to the

addition of the two lines. Byron tells us of four editions before his return home, and the unaltered edition of 1810 would alone satisfy these conditions, for it is a mere reprint of the third edition of the same year. It would, we think, be scarcely possible, however, that Byron should make the small alteration in the "*Satire*" *after his return*, and still call it the fourth edition; but J. D. C., on the authority of Mr. Murray, accepts the edition of 1811, on paper with watermark of "J. Whatman 1805," as the genuine one, and he treats the fourth edition of 1810 as spurious. Now comes a curious fact: there are two fourth editions of 1811, almost exactly similar, the one with the above watermark, and the other on plain paper. Both issues are in the Forster collection, and the one having the watermark is the very important copy with the autograph corrections of the author; the work claimed by Mr. Murray, in fact, as the genuine fourth edition. The other issue of the same year, though it is intended to be identical, has many trifling variations. Both works printed by Cox, Son, and Baylis differ from the 1810 fourth edition in that on the title-page Messrs. Sharpe and Hailes appear jointly with Cawthorn as the publishers. At the foot of the title-page of the watermark edition is: "London: / Printed for James Cawthorn, British Library, No. 24, / Cockspur Street; and Sharpe and Hailes, Piccadilly. / 1811 /." In the edition on unmarked paper there is a hyphen to "Cockspur-Street," and it is followed by a comma instead of a semicolon. On both title-pages in the quotation from Shakespeare the *e* is inserted for the first time; the verses are printed in much smaller type on the title-page of the watermark edition. In the copy on plain paper the name of the Hon. "George Lambe" is correctly spelt with a final "e" throughout; but we find "Lamb" in the other edition, as also in all the earlier ones. We are inclined to think that the spelling of "Lambe" is a criterion as to the real date of publication. The lines added in the fourth edition to bring up the number to 1,052 are obtained by remodelling the four-line

passage, lines 741-744, which begins, "Though Bell . . ." so as to occupy six lines in lieu of four. It is noteworthy that the old error "Postscript," page 83, is found in the edition on unwatermarked paper; the Whatman paper edition is correct.

We can only allude very briefly to the differences in the final advertisements. In the edition without watermark fol. 85*b* is blank; 86*a*, "Books published by J. Cawthorn./ The Wonders of a Week at Bath in a /"; 86*b* blank. In the watermark edition, fol. 85*b* blank; 86*a*, "Books published by / James Cawthorn, 24 Cockspur Street/ London./ An Account of the EMPIRE of MOROCCO, and the /"; 86*b* ends with the usual advertisement as to "British Circulating Library."

As a type of the fourth edition of 1810, with 1,050 lines, we may describe briefly a copy before us with the watermark "G & R T," without date. This in all respects follows the third edition of the same year, and is printed by "T. Collins, No. 1, Harvey's buildings, Strand, London." We have on page 83 the error "Postscript," and the postscript ends on the recto of page 85. Fol. 85*b* reads, "Books / published / By James Cawthorn, / No. 24, / Cockspur Street, London. / Henry Count De Kolinski, / etc." The advertisements are continued on both sides of fol. 86, and are dated as in the third edition, "March 30, 1810." This edition, as is also one we have on paper with no watermark, is virtually a reprint of the third, but "Fitzgerald," line 1, has no asterisk for the footnote; the plain paper copy has the missing asterisk and "Postscript" correct. We consider one of these has very strong claims to rank as a genuine fourth edition, rather than the copies with 1,052 lines, which may have been altered by Byron and were all published in 1811. We have not seen the other spurious issues of this edition, which are clearly out of date by the watermarks. Among them mention is made of one with the watermark "J. X. 1814," and another, "W. Pickering & Co 1816."

It will be evident from these facts that the complete bibliography of these early editions would be a work of very great difficulty and labour, and there are still some knotty points to be solved. We have endeavoured to consult as many as possible of the issues to which we have referred, but in not a few cases we have failed to trace a copy.

GILBERT R. REDGRAVE.

THE LONDON GOVERNMENT ACT, 1899, AS IT AFFECTS THE LONDON LIBRARIES AND LIBRARIANS.



THIS important measure, which is described as "An Act to make better provision for Local Government in London," has been long expected, and now that it has come we must accept it as the form in which the government of London is to be administered for many a year to come, for no Liberal Government is likely to alter, for alteration's sake, and there is no doubt the new order of things will be given a fair and a long trial. The creation of municipalities by the score is not a proceeding to be lightly or often entered upon.

The new era in the administration of the public libraries of London, which begins in November, 1900, will therefore last the lifetime of most of the present custodians, and the consideration of how far the new Act will affect the position of London librarians and the progress of the Public Library Movement in London is of the very highest interest, not only to the officers who at present administer the libraries, but to everyone in-

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terested in the educational improvement of the population of London.

The metropolis is to be divided into twenty-eight boroughs.

NEW LONDON BOROUGHs.

Battersea, Camberwell, Chelsea, Fulham, Hammersmith, Hampstead, Kensington, Lambeth, Shoreditch.	}	PARISHES which are to be made boroughs and in which the Libraries Acts are in operation.
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Holborn— Holborn, St. Giles. Poplar— Bromley, Bow, Poplar. Southwark (?)— St. George-the-Martyr, Christchurch, St. Saviour, Newington. Stoke Newington— South Hornsey, Stoke Newington. Whitechapel (?)— Mile End, St. George-in-the-East, Limehouse, Whitechapel.	}	GROUPS OF PARISHES which are to be made boroughs, and in which the Libraries Acts are in operation.
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Bermondsey—

Rotherhithe,
Horselydown,
Bermondsey,
St. Olave.

Finsbury—

Charterhouse,
Clerkenwell,
Glasshouse Yard,
St. Luke,
St. Sepulchre.

Lewisham—

Lee,
Lewisham.

Wandsworth—

Clapham,
Putney,
Streatham,
Tooting,
Wandsworth.

Westminster—

St. Margaret and St. John,
Westminster,
St. George, Hanover Sq.
St. James, Westminster,
St. Martin-in-the-Fields,
Strand District.

Groups of parishes which
are to be made boroughs,
but in which the Libraries
Acts are only PARTIALLY
in operation.

Bethnal Green,

Hackney,

Islington,

Paddington,

St. Marylebone,

St. Pancras,

Deptford,

Greenwich.

New boroughs in which the Libraries
Acts have NOT BEEN ADOPTED.

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In nine of the twenty-eight, namely, Battersea, Camberwell, Chelsea, Fulham, Hammersmith, Hampstead, Kensington, Lambeth, and Shoreditch, the new Act will make no difference to the libraries or the librarians, as in each case the Libraries Acts are in force over the whole area, and there is but one library authority. Instead of being governed by library commissioners, or a committee of the vestry, the libraries will be administered by a committee of the borough council.

A prominent feature of the Act is the grouping of parishes too small to be erected into separate municipalities. In five of these groups the whole of the parishes comprised have adopted the Acts. The districts are Holborn, Southwark (?), Poplar, Whitechapel (?), and Stoke Newington. Holborn and Stoke Newington will possess two libraries and two librarians each, and Southwark (?) will have four. There seems little doubt that some method of consolidation will be adopted in each of these cases, and while it can hardly fail to be an advantage in the long run, when the parishes have settled down in their enforced companionship, to have centralized administration, some of the librarians concerned cannot welcome the new order of things. It will probably be left to the new councils to appoint their own officers; but the number of the officers may be determined by the commissioners appointed to prepare such orders and schemes as are necessary to carry the Act into effect. Should the commissioners consider this a part of their duty and discharge it, there would doubtless be uniformity in the treatment accorded to officers; but many of the officials would hope to get better terms from a council composed of men drawn from their own district, and would prefer that the commissioners should let the matter alone.

In Poplar one of the parishes (Bow) has not put the Acts into operation, so that the district contains at present but two libraries and two librarians.

Whitechapel (?) is in a similar position, only two of the

four parishes having established libraries and appointed librarians. Very little more is likely to be done towards providing libraries or appointing officials in either of these districts until the new Act comes into force.

In six of the new districts, viz., Bermondsey, Finsbury, Lewisham, Wandsworth, Westminster, and Woolwich, there are parishes which have not adopted the Acts.

Westminster, the largest of these, and the greatest creation of the Government in the new Act, will consist of the present parliamentary boroughs of St. George (Hanover Square), Strand, and Westminster, and will have a ratable value of nearly five millions sterling. Libraries are already maintained in Westminster, St. Martin-in-the-Fields, St. Paul (Covent Garden), and St. George (Hanover Square), but the rich parish of St. James's, Westminster, and all but one of the parishes comprising the Strand District Board of Works, have not adopted the Acts. The new councils will have the power to adopt the Libraries Acts without polling the ratepayers, as would at present be necessary, and undoubtedly one effect of the change will be the speedy adoption of the Acts for the remaining portions of those areas in which they are at present in force only in part, and gradually the adoption of the Acts by the parishes—great ones too—which have hitherto refused to establish public libraries. The anomaly of one portion of a city or borough possessing privileges not granted to another portion can hardly survive very long, and in this direction the London Government Act will be a great aid in the advancement of the library movement.

In Bermondsey the parishes of Bermondsey and Rotherhithe possess rate-established libraries, but St. Olave's does not.

The Clerkenwell Library is the only one in Finsbury at present, although the Acts are in force in three other portions of the new borough. There need surely be no difficulty as to the librarianship in this case.

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Wandsworth is in a different position, with four librarians and as many systems of libraries.

Lewisham will consist of Lewisham and Lee, in the first of which libraries are already established; and in Woolwich, although three of its parishes have adopted the Acts, the authorities have not got so far as to appoint librarians.

Eight of the new boroughs still remain, and they are the London parishes in which the public library movement has been defeated over and over again. They are the populous and rich parishes of Islington, St. Pancras, Paddington, St. Marylebone, and the poorer districts of Hackney, Bethnal Green, Deptford, and Greenwich. In their cases the advocates of public libraries will have reason to pluck up courage and devote themselves to the conversion of their councils to the gospel of free literature. It will be much easier to deal with a council of seventy-two, who must express an opinion on the subject, than with thousands of voters, many of them indifferent.

In some of the new boroughs there will be some adjusting of rating, as, for instance, in Westminster, where in St. Martin's the rate is a penny in the pound, while it is only a halfpenny in the other two parishes.

The power of electing persons not members of the council is retained, although it has been very seldom used in London. In those cases where the library committee or commissioners is not responsible to a higher authority for the details of management, there is much advantage in obtaining the services of outsiders on the library committee; but in cases where the acts of a committee are subject to the revision of a superior council, it is a distinct disadvantage to be without the support of part of your committee when library business is discussed in the council.

Taking it altogether the London Government Act is bound to speed the day when London will be fully equipped with district libraries, and in that respect at least it is something to be thankful for. The increase of libraries

means the increase and the better remuneration of librarians, and but for the "bitter cry" of the displaced librarians (I trust there may be none), November, 1900, ought to be a joyful day for the custodians of books in the metropolis.

THOMAS MASON.

THE PAPER DUTIES OF 1696-1713; THEIR EFFECT ON THE PRINTING AND ALLIED TRADES.

THE industry of paper-making is one of many in this country that owe their origin to the Revocation of the Edict of Nantes in 1685. Before this date a small quantity of coarse brown paper was all that England produced, the necessary imports coming chiefly from Holland and France, and in a less degree from Germany and Genoa. The new trade founded by the refugee workmen received a fortunate impulse from the French wars of 1689-97 and 1701-13, when only the competition of Holland had to be met, French products being of course excluded. The measure of this improvement may be judged by a comparison of the figures which are furnished by Dr. Davenant.¹ During the financial year 1662-3 paper was imported from France to the value of over £38,000, whereas in the peaceful period from 1697 to 1701, when French importations recommenced, the total for the four years fell short of £7,600. These figures apply to the ordinary sorts of paper only, for the industry did not become sufficiently advanced

¹ "An Account of the Trade between Great Britain, France, etc." London, 1715. 8vo.

in this country, during the period we are dealing with, to allow of competition with imports of the finer kinds. This reduction in the French supply of course brought in larger quantities from Holland, but nevertheless the native manufacturers held their own. Their success, however, soon marked them out as prey to the fiscal authorities, and towards the end of the first French war an Act was passed to take toll of their industry,¹ entitled "An Act for granting to his Majesty several duties upon paper, vellum, and parchment, to encourage the bringing of plate and hammered money into the Mints to be coined" (8-9 William III., c. 7). Hereby was imposed on all paper, parchment, and books *imported* an *ad valorem* duty of 25 per cent., on paper or parchment *made*, a similar duty of 20 per cent. All stock-in-trade was to pay at the rate of 17½ per cent. *ad valorem*. To watch the home manufacturers, commissioners were appointed with plenary rights of search. All prompt cash payments to the Treasury were rewarded with a discount of 10 per cent. These imposts were fixed for two years from March 1st, 1696. In 1698, on the expiry of this Act, the Commons passed a Bill imposing 30 per cent. import duty on paper, but it was thrown out by the Lords on account of a clause relating to Ireland.

In 1711, towards the end of the next long French war, another Act was passed (10 Anne, c. 18), combining duties on paper with a stamp-duty on pamphlets and newspapers. This addition, however, does not here concern us. This substituted for *ad valorem* duties on paper a tax per ream, which varied with the quality of the paper, *e.g.*, on "Atlas fine," *imported*, 16s. per ream; fine foolscap, *imported*, 2s. 6d. per ream; German foolscap, *imported*, 1s. per ream. Books, prints, and maps imported to pay 30 per cent. *ad valorem*, the importer being obliged (unless he were a Quaker) to declare on oath the just value of his goods.

¹ Paper had been already subjected to a small impost, that of "tonnage and poundage."

The duties on paper *made* in the United Kingdom varied from 4*d.* to 1*s.* 6*d.* per ream. As in the earlier Act, stock in hand was declared liable to duty, and commissioners were appointed, with rights of search, to see that manufacturers did not smuggle paper out of the mills before duty had been paid on it. One concession there was, that paper imported or made for printing books in Latin, Greek, Oriental, or Northern languages at Oxford or Cambridge or one of the Scotch universities, was to have a complete drawback of the duty. All these arrangements were fixed for a term of thirty-two years from June 24th, 1712. A further burden was laid on the trades concerned in book-production by the Act of 1713 (13 Anne, c. 18), "for laying additional duties on Sope and Paper," etc., which fixed, for thirty-two years from August 2nd, 1714, additional duties on paper, made or imported, amounting to 50 per cent. of those imposed in 1711.

To trace the effect of these enactments on the trades concerned in the production of books is no easy one. The records of the Customs of that period are no longer in existence, those of Stationers' Hall are not accessible, and the subject failed to inspire a contemporary philosopher. There is, however, a quantity of material preserved in the British Museum, consisting of broadsides, and especially of the particular kind printed for gratuitous distribution among members of Parliament and others, and setting forth the "Case" for various threatened interests. This testimony, of course, is none of the calmest or most judicial, but incidentally it throws much curious light on the book trade. (A list of these broadsides is appended to the present article, numbered for reference.)

There raged a pretty quarrel, it was evident, around the taxation of "mill-boards" and "paste-boards," paper-makers and binders forming the hostile camps. "The Case of the Paper-Makers" (No. 13) remarks on the unfair consideration shown to mill-boards (which for some years past had been made from old ropes and similar

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waste) in that they paid no duty, while paste-boards were made from paper heavily taxed. It is pointed out that in this way the Treasury lost the duty on 60,000 or 70,000 reams of paper yearly. "The Case of the Book-binders of Great Britain" alludes to this presentment of the case as "utterly false," and "craves leave to represent the case truly." "We humbly desire," it says, "to inform this Honourable House, that there are several hundred Families in this City, and many more in the several Counties of this Kingdom, who get a Livelyhood by binding Books. . . . That for above one hundred Years past, Books have been bound in Mill-boards; and that before the making of Mill-boards was discovered, small Books were generally Covered only in Vellum, without Boards, and large Books Bound with Wainscot-Boards.

"That within twenty Years past, very great Improvements have been made in the making Mill-boards.

"That the late Improvements in making Mill-boards hath been very much to the Advantage of the Paper-Makers; for, whereas formerly Mill-boards were made of the Shavings of Paper, which is Cut off the Edges of Books in their Binding, and which generally is about a Six Part of the whole Quantity of Paper in every Book : a Way hath been found out of late to make Mill-boards of old Cables, and other Ropes, belonging to Shipping, and the Shavings of Books hath been wholly imployed in making White Paper, which hath very much increased the Materials for making Paper in England, and been a very great Advantage to the English Manufactory of Paper.

"That the Complaint of the Paper-Makers does not really arise from any Damage the making Mill-boards does to their Business; but, because formerly some few Paper-Makers using to make Mill-boards, and in order to raise an extravagant Profit to themselves, keeping them up at an extravagant Price, and making a less Quantity than they knew the Book-binders required; whereby several Families were reduced to great Poverty, for want

of Boards to go on with their work : in Order to prevent which abuse some Persons of Substance, without any other visible View, than to deliver their Brethren Book-binders from such Miserable Oppression, took a Mill, and employed several Persons to make Mill-boards on their own Account, whereby they have reduced them to a very moderate price, and fully supplied the Trade to the great Benefit of all Book-binders; and which is the true Cause of the Paper-Makers Complaint."

Another "Case of the Bookbinders" (No. 19) adds to the above that this mill was the only one of its kind in the kingdom, and that the two bookbinders who started it were ready to prove that they "never did return above Six hundred Pound per Annum in that Commodity," and remarks how little the Crown would gain even by a heavy tax on so small a quantity. We learn, too, that it was "impossible to Bind Books so Neat and Serviceable, as in the present Sort of Mill-boards; Printed Books having never been bound in any other: Paste-boards being utterly Unfit, and never having been made Use of, for that Purpose." The further warning is given that the proposed duty will "prevent the Neat and Serviceable Binding of Books in this Kingdom, who [*sic*] are not at present Equalled by any other Nation."

Some items of information may be gleaned from the "Proposals" of R. Parker and Partner (No. 12). For instance, it appears that the annual imports of paper into Great Britain amounted (in 1711) to 120,000 reams, while there were commonly believed to be 200 paper-mills in Great Britain. According to Messrs. Parker, the duties imposed in 1696 had brought in far less than was expected, which defect was "occasion'd by Employing Persons both in Assessing and Collecting the said Duties, who were very Unskilful in that Manufacture." Here, unfortunately, the cloven hoof reveals itself. Messrs. Parker propose a new and elaborate scheme of duties and collection of the same, "humbly requesting that such Post in

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the Management of the said Duty, as they may be qualify'd to Perform, may be conferr'd upon them."

A very sore point with manufacturers and dealers was the taxation of stock in hand. A broadside published in 1713 (No. 9) says "The High Duty Impos'd Two Years since upon Stock in Hand bore very hard upon Stationers, and other Dealers in Paper, the Prices not advancing answerably to what was paid; And there are still remaining in their Shops and Warehouses some Quantities of Paper, that are for the most Part Unsaleable without very great Loss." At the time this was written their dread was greater than usual, and better founded, since it was certain that the duties on pamphlets which were proposed at the same time would enormously check the printing trade, and so make paper "unvendible."

The paper-makers had numerous excellent reasons, of course, for opposing any home duty whatever, though they did not fail to approve of import duties. "The Making of Paper, in that part of Great Britain called England"—this looks like pride aping humility after the union of England and Scotland in 1707—"is of late years come to great Perfection, and daily Improving, and now employs several Thousands of Poor Families; but by the many and great Hardships that at present the Makers lie under, and the Apprehensions of greater, . . . gives them just Grounds to fear that they shall be obliged to lay down so useful a Manufactory, to the Total Ruine of some Thousands of Families employed therein" (see No. 13). The same document, which cannot be accused of understating the grievances of the trade, declares that it has been found "by sad Experience when a Duty was before laid on Paper, about 14 years ago, that we were not able to get one penny advance upon our Goods. . . ."

The special privilege accorded by the Act of 1711 to the universities does not seem to have been viewed with favour. The paper-makers and the printers here had a common grievance (No. 14): "The Clause for a Draw-back of the

Duty on Paper, used in printing books at the two Universities, in the Latin, Greek, Oriental, or Northern Languages, though it seems a Favour to the said Universities, they humbly represent, appears only gratifying and encouraging one particular Man, who having the Press at Oxford in his Hands, the Queen's Printing-House at London, the Patten for printing Bibles, &c., in England, and being now by a new Grant made Her Majesty's Printer in Scotland, is making a Monopoly of the greatest and best Part of the Printing Trade in Britain, and by which He will soon be able, not only to ruin the rest of the Printers, but to impose upon the poor People what Rates he pleases, for Bibles, Common-Prayers, and School-Books, &c., over the whole Nation " (No. 15).

A curious point seems to have been raised by the Custom House officers, and to have been decided against the importers. Writing paper was made up with twenty-four, and printing paper with twenty-five sheets to the quire. The ingenious officials proceeded to calculate duty on the twenty-fifth sheet of the latter as being part of another quire (No. 9).

The duties imposed on foreign books were merely intended to prevent publishers escaping the duties by getting their printing done abroad; but it was fixed much higher than necessary for that purpose, and in the first half-year the import of foreign books decreased by over 75 per cent. A memorial (No. 1) "to the Honourable House of Commons" draws attention to this, and suggests, instead of an *ad valorem* duty of 30 per cent., a duty of 12s. per hundredweight. This memorial further points out "that as this severe Duty hinders us bringing over Books from Foreign Parts, it also hinders the Vent of Books in the Learned Languages Printed here in all Foreign Markets, for if we cannot Buy theirs, they will not Buy ours." The law required (25 Hen. VIII., c. 15) that books should be imported in sheets, but exceptions appear to have been allowed, for this same memorial proceeds: "The Bound

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Books imported in the same Interval [*i.e.*, six months] yielded, 'tis true, £39 15s. 6d. to the New Duty, but that was chiefly paid by Gentlemen who brought them over out of Curiosity; not by Venders, who by so extream high Duty are incapacitated from bringing Old Scarce Books of Valuable Editions of Foreign Countries, any more into Britain: Except such Vender could give his Conscience such a loose as to Swear the Value Imaginary only."

Further objections to the high import duty on books is furnished in "The Case of the Booksellers trading beyond Sea" (No. 2): "The Major part of them is imported by French Protestant Refugees for their poor Livelihood, who by this Imposition will be made utterly incapable of doing anything, and consequently much lessen the Revenue to the King.

"Such Importation of Foreign Books can be no ways prejudicial to the Printers and Stationers of England, the Books Imported being the Works of Foreign Authors (and not of our own Country-men) or such antient Books in Greek and Latin, &c., of curious Editions, which are not to be found in England, tho' much desired by our Nobility, Gentry and Clergy, and of great Use to both Universities, and for the Advancement of Learning in General.

"There might likewise be offer'd the great Uncertainty there is in disposing and vending new Foreign Books, which before they are well known, are imported at great hazard by the Booksellers, who generally have more than half the Books they import lie upon their Hands for seven Years, and at last become Waste-Paper."

The dreaded competitor, whose importation of reprints was expected, was of course Holland, which country was at that time distinguished, as it is to-day, for cheap and excellent printing.

"By a modest Computation," says a memorialist (No. 7), "the Hollanders have within Ten Years increased the Riches of their Republick to the Value of Two Hundred Thousand Pounds by the Manufacture of Print-

ing alone, the Expences thereof being not above One Third Part, the rest the Produce of Labour and Industry. For this they are in a great measure obliged to the Scarcity and Dearthness of Paper, proper for printing, in England." The wily Dutch, moreover, used to take advantage of our embroilment with the French to inflate the price of paper; so it would appear from certain "Reasons humbly offer'd to the Honourable House of Commons against laying a farther Duty upon Paper" (No. 6). "There being now a Duty of £60 per cent. upon French Paper, and the Dutch using that Paper themselves, which they buy at a Low Rate, do sell us their own at a very great Price; well knowing, that we cannot Import French Paper, without paying a Duty of £45 per cent. more than we do for theirs." This memorial evidently proceeds from the printers, for it goes on: "The Dearthness of Paper is the only occasion that a great Number of Voluminous and Useful Books, in many Sciences, now ready for the Press, cannot be Printed; to the great Discouragement of Trade, as well as of Industry and Learning, very many of the Profession [*sic*] being forc'd to employ themselves on trivial Pamphlets."

The endeavours of the Government to raise a revenue from these same trivialities will, it is hoped, form the subject of a future paper.

LIST OF BROADSIDES RELATING TO THE PAPER DUTIES
OF 1696-1713.

(1) REASONS for altering the New Duty of Thirty per Cent. *ad Valorem* upon Books Imported to a Duty of Twelve Shillings per Hundred Weight, Humbly offer'd to the Honourable House of Commons. [1711.]

(2) The Case of the Booksellers Trading beyond Sea, Humbly offer'd to the Honourable House of Commons. [1713?]

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(3) Reasons for further Additional Duties upon Paper; shewing that such a Tax will raise the Publick Revenue . . . Humbly offered to the Consideration of the Honourable House of Commons. [1711.]

(4) An Abstract, or Short Account of the Duty laid upon Paper imported, before the Late War with France. Likewise, what Duties are now Paid, etc. [1698?]

(5) Reasons, Humbly Offered to the Honourable the House of Commons, for laying a further Duty on all Forreign Paper, by which means the making of Writing and Printing Papers in England will be preserved and Encouraged. [1698?]

(6) Reasons Humbly offer'd to the Honourable House of Commons, against laying a farther Duty upon Paper. [1698?]

(7) Reasons against further Additional Duties upon Paper . . . Humbly offered to the Consideration of the Honourable House of Commons. [1698?]

(8) The Case of the Paper-Traders, Humbly offer'd to the Honourable House of Commons. [1696.]

(9) Considerations relating to the Intended Duties on Paper, humbly Submitted to the Honourable House of Commons. [1698?]

(10) Observations on the intended Duties on Paper. [1713.]

(11) Reasons humbly offered, against laying a further Duty upon Stock in Hand of Paper. [1698?]

(12) Proposals humbly offer'd to the Consideration of the Honourable House of Commons, for raising Forty Thousand Pounds, or upwards, per Annum, etc. [Subscribed : R. Parker and Partner.] [1698?]

(13) The Case of the Paper-Makers of Great Britain. [1711?]

(14) The Case of the poor Paper-Makers and Printers, farther stated. [1711.]

(15) The Case of the Manufacturers of Paper, the Stationers, Printers, etc. . . . relating to several Duties

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on Paper and Printing, now Voted in the House. Humbly represented to the Honourable House of Commons. [1711.]

(16) Considerations relating to the intended Duties on Paper, humbly Submitted to the Honourable House of Commons. [1711.]

(17) The Case of the Past-Board-Makers, of the City of London. Humbly Submitted, etc. [1711.]

(18) The Case of the Book-binders of Great Britain. [1711.]

(19) The Case of the Book-Binders of Great Britain, humbly offered to the Consideration of the Honourable House of Commons, relating to the excessive Duty resolved to be laid on Mill-boards. [1711.]

(20) Considerations relating to the Duties on Paper, intended upon Stock in Hand, humbly submitted to the Honourable House of Commons. [1711.]

Of these broadsides, Nos. 1-8 are comprised in Nos. 31-45 of the collection in the British Museum press-marked 816. m. 12; Nos. 9-11 are Nos. 24, 28, 79 of the collection 516. m. 18; Nos. 12-20 are comprised in Nos. 83-92 of 8223. e. 9.

The following broadside, 816. m. 12 (32), has been printed here in its entirety on account of the interest of its subject. It attaches itself to the present subject because the "Royal Library" was to be supported by duties on paper, not home-made, be it observed.

A PROPOSAL FOR BUILDING A ROYAL LIBRARY, AND ESTABLISHING IT BY ACT OF PARLIAMENT.

THE Royal Library now at St. James's, designed and founded for publick use, was in the time of King James I. in a flourishing condition, well stored with all sorts of good books of that and the preceding Age, from the beginning of Printing.

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But in the succeeding Reigns it has gradually gone to Decay, to the great dishonour of the Crown and the whole Nation. The Room is miserably out of Repair; and so little, that it will not contain the Books that belong to it. A Collection of ancient Medals, once the best in Europe, is embezzled and quite lost. There has been no supply of books from abroad for the space of Sixty years last: nor any allowance for Binding; so that many valuable Manuscripts are spoil'd for want of covers: and above a Thousand Books printed in England, and brought in Quires to the Library, as due by the Act for Printing, are all unbound and useless.

It is therefore humbly proposed, as a thing that will highly conduce to the Publick Good, the Glory of His Majesty's Reign, and the Honour of the Parliament;

I. That His Majesty be graciously pleased to assign a Corner of St. James's Park, on the South side, near the Garden of the late Sir John Cutler, for the building of a new Library, and in the Neighbourhood of it a competent Dwelling for the Library-keeper.

II. This Situation will have all the advantages that can be wished. 'Tis an elevated Soil, and a dry sandy Ground; the Air clear, and the Light free; the building, not contiguous to any Houses, will be safer from Fire; a Coach-way will be made to it out of Tuttle-street, Westminster; the Front of it will be parallel to the Park-Walk; and the Park will receive no injury, but a great Ornament by it.

III. That the said Library be built, and a perpetual yearly Revenue for the Purchase of Books settled on it by Act of Parliament: which Revenue may be under the Direction and Disposal of Curators, who are from time to time to make report to His Majesty of the State and Condition of the Library. The Curators to be

IV. The choice of a proper Fund, whence the said Revenue may be raised, is left to the Wisdom of the

Parliament. In the mean time, This following is humbly offer'd to Consideration.

V. That, as soon as the present Tax of 40 per cent. upon Foreign Paper, and 20 per cent. upon English, shall either expire or be taken off; there be laid a very small Tax of . . . per cent. (as it shall be judged sufficient for the uses of such a Library) upon Imported Paper only, leaving our own Manufacture free. Which Tax may be collected by His Majesty's Officers of the Customs, and paid to such Person or Persons, as shall be appointed by the Curators.

VI. This being so easie a Tax, and a Burthen scarce to be felt, can create no Damp upon the Stationer's Trade. And whatsoever shall be paid by them upon this foot, being to be laid out in the purchase of books, will return among them again. So that 'tis but giving with one hand, what they will receive with the other.

VII. And whereas our Own White-Paper Manufacture, that was growing up so hopefully, and deserves the greatest Encouragement, being all clear gains to the Kingdom, is now almost quite sunk under the weight of the present Tax; this new one upon Imported Paper, with an Exemption of our Own, will set ours upon the higher Ground, and give it a new Life. For whatsoever is taken from the one, is as good as given to the other. So that even without regard to this design of a Library, the Tax will be a Publick Benefit.

VIII. A Library erected upon this certain and perpetual Fund, may be so contriv'd for Capaciousness and Convenience, that every one that comes there, may have 200,000 volumes, ready for his use and service. And Societies may be formed, that shall meet, and have Conferences there about matters of Learning. The Royal Society is a noble Instance in one Branch of Knowledge; what Advantage and Glory may accrue to the Nation, by such Assemblies not confined to one Subject, but free to all parts of good Learning.

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IX. The Wall that shall encompass the Library, may be cased on the inside with Marbles of ancient Inscriptions, Basso Relievo's, &c., either found in our own Kingdom, or easily and cheaply to be had from the African Coast, and Greece, and Asia the Less. Those few Antiquities procured from the Greek Islands by the Lord Arundel, and since published both at home and abroad, are an evidence what great advancement of Learning, and honour to the Nation may be acquired by this means.

X. Upon this Parliamentary Fund, the Curators, if occasion be, may take up Money at Interest, so as to lay out two or three years Revenues to buy whole Libraries at once; As at this very time, the incomparable Collections of Thuanus in France, and Marquardus Gardius in Germany, might be purchas'd at a very low value.

XI. And since the Writings of the English Nation have at present that great Reputation abroad that many Persons of all Countries learn our Language, and several travel hither for the advantage of Conversation: 'Tis easie to foresee, how much this Glory will be advanced, by erecting a free Library of all sorts of Books, where every Foreigner will have such convenience of studying.

XII. 'Tis our Publick Interest and Profit, to have the Gentry of Foreign Nations acquainted with England, and have part of their Education here. And more Money will be annually imported and spent here by such Students from abroad, than the whole Charge and Revenue of this Library will amount to.

JOHN MACFARLANE.

DISCOVERY OF THE LONG-MISSING PICTURES STOLEN FROM AN ILLUMINATED MANUSCRIPT IN THE LIBRARY OF MÂCON.



LAST year M. Louis Thuasne called the attention of the readers of the "Revue des Bibliothèques" to a letter of Robert Gaguin, in which that humanist gives an account of the completion of a copy of the "Cité de Dieu" of St. Augustine, translated into French by Raoul de Prêles, a task which had been intrusted to him by Charles de Gaucourt, a wealthy book-lover. It appears from this letter that the subjects of the illuminations had been arranged by Robert Gaguin, and that the artist to whom the work was intrusted was named François: he was, as Gaguin said, a painter of great genius, who would bear comparison with Apelles. The actual words of the letter deserve to be quoted here: "Linamenta picturarum et imaginum rationes quas libris de Civitate Dei prepingendas jussisti, a nobis accepit egregius pictor Franciscus, easque, ut ceperat, perpolitissime absolvit. Is enim est pingendi tam consumatus artifex ut illi jure cesserit Apelles."

M. Thuasne has demonstrated with great ingenuity that the "Cité de Dieu" of which Robert Gaguin speaks is an enormous and magnificent copy of this work, divided into two volumes, which are preserved at the Bibliothèque Nationale. The arms of Gaucourt can still be distinguished on many of the leaves, in spite of the trouble which was taken at the end of the fifteenth century to cover them with the arms of Admiral Malet de Graville, a book-lover who is better known than Charles de Gaucourt.

In addition, M. Thuasne has put forth a conjecture which

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is not lacking in probability. He asked himself whether this great painter, François by name, might not have been François Foucquet, who is mentioned by a jurisconsult of the sixteenth century, Jean Bresche, as an excellent painter, the son of Jean Foucquet, who was immortalized by the miniatures of Josephus of the Bibliothèque Nationale, and by those of Etienne Chevalier of the Condé Museum at Chantilly: "*Inter pictores Joannes Foucquettus, atque ejusdem filii Ludovicus et Franciscus.*"

M. Thuasne did not confine himself to the copy of the "*Cité de Dieu*" in the Bibliothèque Nationale. He discovered that the Bibliothèque Sainte-Geneviève possessed another copy of the same work, less gorgeously ornamented, but nevertheless very remarkable, the illuminations in which are copies of those executed for Charles de Gaucourt.

As for myself, I demonstrated, in the "*Journal des Savants*" (1898) that a third copy of the "*Cité de Dieu*," which belonged to the historian Philippe de Comines, had undoubtedly issued from the same studio as the copies in the Bibliothèque Nationale and the Bibliothèque Sainte-Geneviève. Of the two volumes of which it is composed, and which have long been separated, the first is in the Museum Meermanno-Westreenianum of the Hague, the second in the municipal library of Nantes. To these three splendid copies of the "*Cité de Dieu*" we must to-day add a fourth, the history of which is strange enough to be worth relating.

In 1835 the town of Mâcon acquired for its library a sumptuous copy of the "*Cité de Dieu*," in French, dating from the second half of the fifteenth century. It is composed of two large volumes, in which each of the books of the work is preceded by a large and beautiful illumination. From the shortest comparison of these illuminations and those of the manuscripts in the Bibliothèque Nationale, the Bibliothèque Sainte-Geneviève, and the one divided between the Meermanno-Westreenianum Museum and the town of Nantes, it is impossible not to recognize that the illumina-

tions in the four manuscripts were executed in the same studio and by the same artists, that is, by François (Foucquet?) and by his pupils. Unfortunately nine of the pictures in the Mâcon manuscript have been removed, under circumstances which have not yet been certainly determined, but the majority of the leaves cut out have been recovered. Three of these illuminations had been acquired by the Museum of Lyon; they were restored to the town of Mâcon in virtue of a decree of the Court of Lyon, which decided that leaves cut out of a manuscript belonging to a public library could not have been legally bought and sold.

Two more of these pictures were in the cabinet of an amateur, M. de Quirielle, who hastened to restore them to the town of Mâcon as soon as he learned their origin: he did not consider it honest to keep leaves fraudulently extracted from a manuscript in a public library. After this double restitution there remained to be discovered four leaves of this fine manuscript of the "Cité de Dieu." I recognized three of them while reading the following passage in a catalogue of books sold in London, from the 3rd to the 8th of July last, by Messrs. Sotheby, Wilkinson and Hodge.

"1219. De civitate Dei of St. Augustine, translated into French by Raoul de Presles, three pages on vellum from the above, with illuminations by an artist of the school of François Foucquet, French XVth century; size of each page, 17 $\frac{5}{8}$ in. by 12 $\frac{1}{2}$ in. Page A is divided into three compartments: the upper section represents Alexander on horseback, and before him the semi-nude figures of the Genosophyxes, below Alexander on horseback, and in front of him, Didymus of Alexandria, accompanied by the Brahmanes, wearing costumes of sheepskin; the second compartment represents a feast of the Rechabites; below this, figures of Judith, Romulus,¹ etc.—B. In the upper

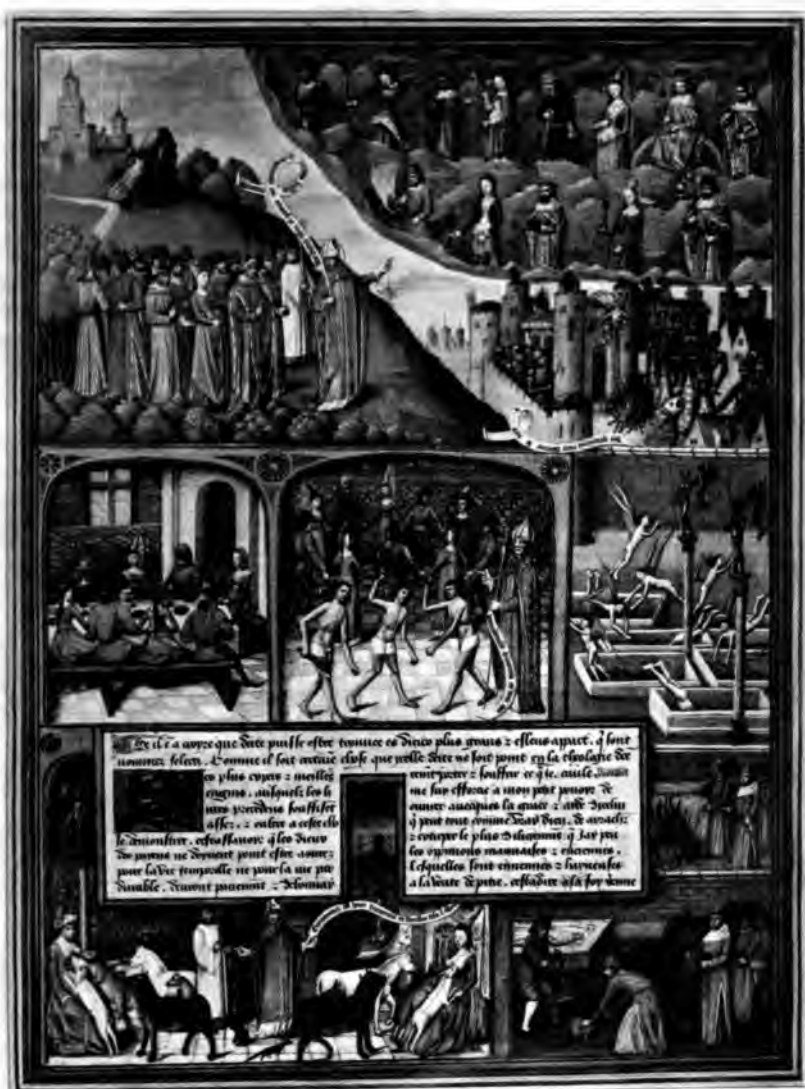
¹ In place of Judith and of Romulus it should read "Justice" and "Cyrus."

compartment, figure of God the Father in the centre of the Holy Choir, painted in red, and surrounded by a nimbus of blue with golden rays, below figures of the Saviour, angels and demons; in the centre compartment, to left, figure of Plotin seated upon a chair with canopy, expounding to four male figures; to left, St. Augustine addressing a group of male and female figures; below, figure of Christ and demon, etc.—C. At top of page, to right, a group of the Heathen divinities with their names; below, the destruction of Carthage; in the centre, three semi-nude youths flagellating each other with birches, and in the background, male and female figures dancing; below these two compartments, to the right, figure ploughing before the tomb of Numa Pompilius, and to the left, St. Augustine standing between seated figures of Jupiter, Ruminus, and Juno, each of whom are suckling a goat and a pig.

“These three remarkable pages are in the finest condition, the colouring being most brilliant. A complete copy of the work is preserved in the Bibliothèque Nationale at Paris, with the miniatures by François Foucquet, and is in two volumes; the present pages are particularly interesting as not being in an actual sense a copy of the paintings by Foucquet, although here and there the subjects are the same. For a full account of this Paris MS. see ‘François Foucquet et les miniatures de la Cité de Dieu de St. Augustin, par Louis Thuasne,’ Paris, 1898.”

I convinced myself that the three leaves described in this notice are the leaves from Volume I. of the Mâcon manuscript, Nos. 73, 231, and 289. They are the frontispieces of Books III., VII., and IX.

The subjects represented in these frontispieces are, with some variations, identical with those of the corresponding pictures in the manuscripts of the Bibliothèque Nationale, the Bibliothèque de Sainte-Geneviève, and the Museum Meermannno-Westreenianum. On this subject reference may be made to the observations which I put forth in the



Cahier of the "Journal des Savants" of the month of July last.

The town of Mâcon vainly endeavoured, at the sale in London, to have knocked down to it the leaves which a guilty hand abstracted from the most precious of its manuscripts. They are to-day the property of Mr. Quaritch. But we hope that sooner or later they will get into the hands of a conscientious amateur who will secure for himself great honour by sending back to the town of Mâcon the three leaves cut out of the manuscript of the "Cité de Dieu." Let us hope also that the ninth stolen leaf will not be long in being found and restored to its place in the volume of which it formed part. The ninth leaf is the frontispiece of Book XXI.; the painter should have represented in it St. Augustine in the middle of the four philosophers, Epicurus, Zeno, Varro, and Antiochus.

L. DELISLE.

OPEN ACCESS IN PUBLIC LENDING LIBRARIES.

FROM THE READER'S POINT OF VIEW.



THE other day I was asked, by some one who was under the delusion that I was a musical authority, for the exact words of an old song, very popular in the reigns of the Queen's uncles: and I ran up to the British Museum to make quite sure of my answer. The first duty of literary man is to verify his quotations. To my astonishment the song was not in the collection where I naturally sought it, and I appealed for help to one of the ever-courteous staff. "If you wouldn't mind *coming to the shelves*," said he, "we can hit upon it in two minutes; but if you plunge into the catalogue

amongst the collections, it's quite a chance if you find it in as many hours." So we went together, and since what he failed to think of I happened to know, and *vice versâ*, between us the old favourite was speedily unearthed and my fictitious reputation saved.

There's the whole point, for a reader who doesn't quite know where to get what he wants: "Come to the shelves!" The learned man is satisfied to go to the counter and ask for the volume he desires: it is already known to him actually or by repute. And, at the other end of the scale, the poor lad who only wants a pleasant tale to lift him for an evening out of the sordid surroundings of his life is quite content to receive blindfold "somethin' interestin', mister." But the great bulk of readers have to choose, perhaps even to search: and search and choice are only possible at the shelves. Nevertheless, while accustomed myself to browse amongst the shelves of the London Library and the London Institution unchecked, and well acquainted as I am with the splendid collection on the open shelves all round the British Museum Reading-Room, recognizing too, as I always have done, the absolute necessity for this to anyone reading seriously, and not for mere amusement, I confess I was considerably startled when, in 1895, I stumbled across a paragraph in my newspaper, giving in a few lines a *resumé* of the yearly report of the Public Library at Clerkenwell, where the shelves had been thrown open during the year to the multitude of very poor folk in that region, with no more damage to the books than in those libraries where personal introduction or high fees jealously guarded the portals: nay, with less! The year's loss was but one or two volumes of absolutely trifling value; and these were possibly only mislaid. The tearing out of plates and tables, and the other wickednesses over which librarians groan when you meet them in confidential talk, absolutely seemed not to exist in Clerkenwell. The library committee had allowed the librarian (Mr. James D. Brown) to try this new departure, on his assurance that

the loss per annum should not exceed ten pounds—and behold, it was one-and-six!

I happened to be on the library committee at Croydon, dependent, as is the Clerkenwell committee, strictly upon the penny rate: and it was with pain that I had frequently watched the crowd of people in the little space before the library counter, struggling long with the difficulties of catalogue and indicator, and eventually deciding upon a book, only to find, after wearily waiting their turn to get to their obstinately dumb guide, that it was “out.” Once on a wet evening, the whole place overheated with the clammy warmth of gas and of the gently steaming damp crowd till it was scarcely bearable, I watched two women trying to get something to read. From first to last it was half an hour that they persisted. Then, weary of the pushing in the crowd before the red and black wall of the indicator, and finding red numbers to everything she knew of, showing that it had already gone, the elder woman laid down the tattered catalogue, muttering, “Come home, Jess: it ain’t any good waiting longer.” I was able, fortunately, to suggest a book to them, and to see that they got it without further trouble, for which small service their thanks were pathetic. At a subscription library too, in our town, a friend of mine used to complain that she could not get to the shelves. Here was not even an indicator: the attendant sought for the books, which were asked for by their catalogue number. One day he was sleepy, or busy on his own concerns; and to my friend’s “No. 1413, No. 2578,” etc., he replied, without getting off his stool, “Hout, hout, hout,” in short snaps at intervals, like a minute-gun at sea. Selecting a volume over his head, she gently asked for “No. 658,” and received the prompt “Hout!” as usual. “I think not, for it is within reach of your hand, even without your troubling to get off your stool,” said she quietly, to the eternal discomfiture of that lazy youth.

It was manifestly my duty to go and see that this

Clerkenwell business was not the product of a lunatic asylum: to find out how Mr. Brown accomplished the marvel of training poor uneducated or quarter-educated folk to treat their books as well, if not better, than those who would fain be taken (at their own valuation) as amongst the cultured. I found his secret was the easiest possible. That inevitableness and simplicity which distinguish every absolutely true principle struck one at once in his system. He began by simply reversing the old plan. There the librarian was amongst the shelves and the public outside the barrier: here the librarian is outside the barrier and the public amongst the shelves. There the librarian found the book and handed it to the reader: here the reader finds the book and brings it to the librarian. But anyone who has never seen the smooth working of an open-access library will at once begin to fire off a volley of objections, a perfect Gatling-storm of anticipations charged with disastrous fears. When the noise and the smoke have cleared away they resolve themselves into these:

1. People will steal the books wholesale.
2. Books taken down to be looked at will be returned to wrong shelves.
3. The constant extra handling of books will prematurely wear them out.
4. Borrowers will block up the shelves, reading.
5. Space will be lost by the necessity of lowering the height of the bookstacks to bring the top shelf within the reach of the borrowers, and by that of widening the gangways to enable them to pass freely.
6. Time will be lost in rectifying misplacements, so that
7. Money will be lost by the necessity of increasing the staff.

With all these objections it was necessary to deal before our committee would agree to investigate the working of the system. I felt sure from my own observation that thorough investigation meant certain success. This was

additionally desirable at the moment, as the Central Library was about to move into new quarters, and if once arranged upon the principle of imprisoning the books, it could only be freed at such great expense as would make it easy for "economists" (penny-wise and pound-foolish folk, I mean) to resist such "waste."

The Bishopsgate Institute, with its endowment, independent government and selected readers, and Clerkenwell, with its penny rate and its humble clients, were our happy hunting-grounds for some time. The result was, as I anticipated, victory all along the line. So great a success did the new system prove that our two large branches began to fall off in their issues, because of local borrowers preferring to come to the Central Library, where they could see the books for themselves. At the South Norwood branch, hampered with the old-fashioned "indicator," 15,805 less books were issued during the first year of open access at the Central Library; at Thornton Heath under like conditions the falling off was 5,796. The increase at the Central Library was 36,554. This increase is comparing the period of nine months from June, 1896, to March, 1897, with the corresponding nine months of the previous year. Our library year is from March to March, and our new Central Library was opened in June, 1896. The inevitable result followed; both our branches became clamorous that the benefit of the change should be extended to them also. No peace was allowed to the committee until the plans for a new library at South Norwood were rearranged for open access (opened March, 1897); nor until the library at Thornton Heath had been remodelled upon the same system, and carried out with perfect success in August, 1897.

Our experience of open access dates, therefore, from June, 1896, for the Central Library, and March and August, 1897, for the branch libraries. I raised seven bogeys of the most terrific order a few lines back. When they first did battle with me, in 1895, I had but the sword

of Clerkenwell and the shield of Bishopsgate (not real proof-armour either, this last) to oppose to their stifling smoke and fierce flames: but now I prefer to annihilate them clad in the complete steel of actual Croydon experiences.

First let me give an answer to anyone who may attribute our great increase of readers to mere curiosity about the new building and the new system. This is done by figures in a moment. Our issue in 1896-7 (open access nine months at Central Library only) was 237,797 volumes. In 1897-8 (all libraries open access) it rose to 289,752. In 1898-9 it rose to 306,703; and in the current year, 1899-1900, it is rising still. These are Lending Library figures only, and are taken from our yearly reports. (The total issues are of course larger, because of the Reference Library figures: for instance, the total issue for 1898-9, our last report, *i.e.*, Lending and Reference together, is 313,518.) We issue now in each year over 250 volumes for every hundred of our inhabitants; counting men, women, and children. Last year the percentage was only 201, and the year before (first year of open access, when it was at the Central Library only), 196.

Now for the seven bogeys.

1. The people *don't* steal the books. We lose little more than before.
2. There is not much misplacement on the shelves: it never was very great, and in proportion as we educate our readers it rapidly lessens. It is not now at all irksome to the staff. Devices to cure it will be mentioned later on.
3. The extra handling of books believed to result from open access is a sheer hollow turnip of a bogey. It is a fraudulent phantom. It doesn't exist. Our repairs bill is no larger than before.
4. The borrowers do not block the shelves. They rarely remain long at them: apparently they judge very rapidly whether a volume is likely to suit them, and test it more seriously at home. We have never found even a

single case of one borrower being incommoded by another at the shelves.

5. During the period examined we have erected and opened two new libraries at Croydon. In each case we found that the floor and counter-space saved in front was so nearly equal to the shelving-space lost behind, that it would not be a great exaggeration to say that the one equalled the other. There is certainly a little loss, but it is very little, and is enormously less than would be imagined by anyone who had not worked out actual plans.

6. There is scarcely any time lost in rectifying misplacements. Shelves must be dusted and tidied daily, whatever system is used. We have made many observations at Croydon, and the total time spent in tidying the shelves varies from fifteen minutes to thirty minutes daily, and probably is not more than if the indicator still blocked out the light.

7. Our staff is rather reduced than increased by open access.

These are actual results from three years' working, and an ounce of fact outweighs a ton of theory.

I am writing purely from the reader's side of the question: the technical considerations of professional librarians must be dealt with by them. No power would induce us readers at Croydon to return to the old-fashioned system: and indeed no library that has adopted safeguarded open access has ever abandoned it. It remains to consider what are the safeguards we have found it necessary to adopt: and then, finally, what are the advantages we have gained.

A brief description of a borrower's proceedings at Croydon under the open-access system will serve best to defend us from the charge of being semi-lunatic optimists. Our system is the same in principle, with certain variations of detail only, as the Clerkenwell plan from which it originated. The borrower enters the library, only to find

himself pinned between the staff-inclosure and the wall, so that necessarily he falls into single file. Presently, in his turn, he arrives at a closed wicket-gate, and here he gives up the volume he has finished reading, or shows his reader's ticket if he is a new arrival. Every burgess can have a ticket; non-burgesses must be guaranteed by burgesses. Before he can enter to the shelves the reader must have his ticket actually in his hand. In the case of an old reader, handing in a book, his ticket will be found by the attendant "married" (if I may use the word) to the ticket of the book returned, the pair of tickets (reader-ticket and book-ticket) being coupled by insertion together in a little pocket. A tray full of such pockets of "married" cards, arranged in sequence, is before the attendant. If the book returned has incurred a fine, the position of the pocket betrays it and confesses the amount of the iniquity—nor can the borrower pass till he has paid it to the uttermost farthing. If his returned book appears to be in fair order, the attendant unmarries his ticket for him by withdrawing it from the pocket, and handing it to him, opens the wicket-gate. I don't know that we have ever raced in this operation, or made and broken any records: but it is quite easy, as I have repeatedly seen, to admit ten borrowers a minute, if there are two attendants at the counter. The trick lies in the clever arrangement of the "married" tickets, which the attendant must be able to pick out quickly in cases of pressure.

Our borrower will find the fiction running in alphabetical sequence of authors all round three sides of the room (the staff-inclosure and appurtenances occupy the fourth side): therefore we have at once a large extent of wall-space, an extremely easy arrangement, and an uninterrupted circulation for the busiest department of the work. The rest of the books are arranged in parallel stacks, each stack containing one of the great library-divisions, and each shelf one or more of the sub-sections. The attendants in the staff-inclosure can see every person

in the room without leaving the inclosure: and this, together with the mutual surveillance of the borrowers themselves, is found to be amply sufficient for protective purposes. Novels are labelled with the first three letters of the author's name. Non-fictional books bear on the back a coloured spot; and the colour varies shelf by shelf, the colour sequence being each time repeated in a different shape. Therefore a green spot on a "red" shelf or a circle among triangles is detected instantly. This simple device quietly insists upon readers replacing books properly; it will by no means let them pass away with an easy conscience. A guilty reader will be haunted by the ghost of that blue triangle which he knows he wilfully left among the scarlet diamonds to save himself a moment's trouble!

His book selected, and dated on the fly-leaf with the day's stamp, the borrower passes out by the exit-wicket, which is situated at the opposite end of the room to the entrance-wicket; but he is not allowed to do so till the attendant in charge has picked out from the tray of cards before him the card corresponding to the book now being issued. This found, he slips the borrower's card with it into the pocket, and the two are now united in holy matrimony for so long a time as the borrower retains that particular book. Such a couple is ready to be passed down presently to the "married" tray, which lies at the entrance-wicket, as already described. In exchange the exit-wicket receives from time to time the divorced book-tickets which we saw before in the act of resuming their single blessedness at the hands of the attendant as the borrower passed through the entrance-wicket. Every book in the library is represented by its card, and must be found either in the "single" tray or in the "married" tray. It is remarkable how rapidly our lads can tell you if a book is in or out, without leaving their inclosure. If a book is in, and is not on the shelves, it is soon discovered in the binder's or repairer's list, etc. I have repeatedly tested this, and have invariably been

pleased with the instantaneous way in which any book out of so large a number is at once traceable if called for. We have already forty thousand volumes, and add two thousand or so yearly.

Having, I trust, laid the seven bogeys, and shown the simplicity of open access in the working, let me in conclusion say what are our gains; for, after all, this is the real thing we have to aim at. The most immaculate of systems, as a librarian would judge, we readers should cast aside for the most rudimentary, if the latter opened out to us sources of knowledge closed to us by the former. How much the more, then, are we wedded to a system which is at once simple, perfect, and closely adapted to our wants. Let us take the voracious fiction-reader first. Alas! he (or is it not rather *she*?) represents 66 per cent. of the issues at Croydon. Open access is going to enable us to reduce this percentage, but that is by the way. I have repeatedly in old days watched a borrower of this type, all his favourite authors closed to him by the fatal red end of the indicator pocket, take in desperation any volume that came to hand. Like a boy at a bazaar who has speculated with the bran-pie, he may possibly have chanced upon a gorgeous shilling article: but, alas! he is far more likely to be fobbed off with a twopenny rag-doll. I find him now, however (it is more polite to keep to the masculine gender), behaving far otherwise. When he discovers that his favourite shelves are empty, he attacks other unknown regions; by no means taking the first thing that comes, but deliberately choosing. The live books speak to him, his range of authors increases by leaps and bounds; no dumb catalogue perplexes him by its uniform presentation of dullness and wit in the same indiscriminating type, no unreasoning screen of red and blue patches holds him mockingly at arm's length. An accident may drive him any day into the embrace of George Meredith or Robert Louis Stevenson, and Miss Braddon (if he has glimmerings of a perception of wisdom or of style) will thenceforth

allure him no more. A shallow fool has perhaps told him Thackeray is cynical, and for years he has gone without one of the greatest pleasures in life, when some fine day (mark it with a white stone!), by virtue of open access, actual contact with that great kindly soul occurs, and dispels the absurd illusion at once and for ever.

But it is in the non-fictional departments that open access is so all-important. Let a man see a whole shelfful of the subject he is upon. How easy it then becomes to select a suitable book. To get it he passes shelves filled with books on other subjects; and the merely mechanical act of walking through the room enlarges and regularizes the boundaries of knowledge for him. Vistas open up in every direction. Sciences, which he thought only intelligible to learned folk, prove to be intelligible to him also, under certain kindly guides. Arts of which he had never heard allure him to practise them, or at all events to make their acquaintance. If he knows the rudiments of his subject he finds the best books collected together for his furtherance. If he is already accomplished he can at once see if the library has food for him; and if it has not, he straightway goes to the "suggestion-book," and applies to the committee for the book he desires. Directly the books are thus gathered into groups on the shelves, it also becomes apparent to members of the committee and to readers where the library is weak and where it is strong; facts that otherwise the librarian, even if he knew them, would find it difficult to demonstrate so clearly. Every now and then a man with special knowledge comes along: and in two minutes he will give invaluable advice as to what books are needed and what only cumber the shelves, if only he can see what books there are. Open access, as we understand it, thus constantly improves the stock of books, automatically weeding out and sending down to the cellars old and gone-by tomes, replacing them by the latest and best volumes; and at the same time it as constantly improves the readers,

placing the good book beside the ordinary, and tempting them to the better from the worse. For *magna est veritas et praevalabit*; great is truth and (with a fair field) the best is sure to win.

Finally, have the librarians any moral right to keep us at arm's length from our own books, books which we have paid for honestly, and, having bought, desire to see and handle? Only if we prove ourselves untrustworthy, surely. We claim to be tried before we are condemned; it is an ancient English way we have. On this point I should like to quote the most recent utterance of skilled librarians, as skilled as our own, and with ten years' experience against our three.

At the Conference of American Public Librarians, held last May at Atlanta, Georgia, and presided over by the librarian of Harvard University, the question of open access to shelves was put to the vote after discussion, and fifty voted for its adoption in smaller libraries (meaning such as ours at Croydon). This was a practically unanimous vote. In the most interesting paper introducing the subject, Mr. Brett (Cleveland, Ohio) considered it in the light of ten years' American experience, and arrived at this conclusion, which I cannot put so well as in his own eloquent words. I quote them from the official organ of the American Library Association ("Library Journal," vol. xxiv., No. 7, p. 136—Kegan Paul):

"Indeed, I am inclined to take the position that no argument for open shelves is necessary—that the burden of proof rests with those who would restrict. We have in the public library the people's books, paid for by their money and deposited in libraries for their use. This use should not be restricted in any way which is not clearly necessary to guard the people's interests. It is not, therefore, for the free library to defend its position: it is rather for the library which bars out the people from the books to defend itself—to give a reason for every hampering regulation which it enforces, every restriction which it

imposes, every barrier it places between the people and their own books."

Up to now I know of fifteen English public rate-supported libraries allowing open access to the shelves of the lending library. They are Brighouse, Bournemouth, Clerkenwell, Darwen, Hornsey, Huddersfield, Kettering, Kingston, Rothwell, Southport, Widnes, Worcester, and our three at Croydon. When one thinks of man's natural conservatism, whose highest expression is in the well-known phrase of the greatest of poets—"Tis better to bear the ills we have than fly to others that we know not of"—when one thinks of man's natural laziness, which was never better put than in the favourite rejoinder of the Queen's first Premier—"Can't you let it alone?"—when one thinks of the united twenty-vestry-man-power of those who in all municipalities "sit upon the rates" and object to any avoidable expenditure on the principle of the boy who refused to learn A lest he should have to learn B—when one thinks of all these and countless other forms of the great goddess Inertia, all dragging with a hundred hands upon the car of progress, one is amazed, not that so few, but that so many towns have already changed their library-system. The actual new expense is not much, but the waste of costly indicators and counters, the expenditure of time in rearrangement of the books on some logical or ordered basis, and the overthrow of the habits of long years, these make librarians and committees pause. But every now and then a new room has to be built, a new arrangement has perforce to be made, a new librarian is appointed, or some other radical change is necessary. Seize these opportunities, as we at Croydon did, and you will then rejoice in your inestimable gain, as we at Croydon rejoice.

It seems to me that this dozen or so of public librarians who have adopted open access are at the same time well to the front in all other departments. Some of the best methods now largely in use I think I can trace to the

inventiveness of one or the other of them: so true is it that progress in one way leads inevitably to advance in another also. But I will not speak further of what I know little about. This is, however, certain: open access will be a thorn in the flesh to the lazy librarian. His clumsy catalogue, his higgledy-piggledy piles of heterogeneous volumes, placed on the shelves in the order they are bought, his neglect to procure the latest and best books, will not stand the actual scrutiny of his natural enemy, the genuine reader. His "hout, hout, hout" will no longer serve to drive away that importunate person. He will have to adopt a real classification, whether Dewey's or some other. He will be perpetually asked to prove that a volume is in or out by these pestilent bores, who really want it and cannot find it on the shelf. No turning of a packet red-side out and blue-side in will suffice. He will be plagued and pestered, his pet sins will be found out, his slumbers disturbed, his deficiencies exposed; and indeed, if he cannot contrive to stifle open access and its results, he will have to . . . go!

H. KEATLEY MOORE.

THE NEWLY DISCOVERED "MISSALE SPECIALE."



THE announcement last year of the discovery of a Missal, printed by Gutenberg before 1457, was received with great interest by bibliographers, especially in Germany. Having, by the kindness of its owner, the well-known Munich bookseller, Mr. Ludwig Rosenthal, been allowed to examine the volume at my leisure and to compare it with the Missals in the British Museum and with others in private collec-

tions, and having read the arguments for and against its claim to be the earliest printed book yet discovered, I confess that I have not been able to arrive at a decided opinion on the subject.¹ But as I am assured that the points noted by me may interest the readers of this review, and perhaps be of some use in aiding them to form an opinion, I venture to communicate them.

It may be as well, by way of introduction, to say a few words as to the contents of a Missal and the signification of the qualifying adjective *speciale*. A Missal, as most educated people nowadays know, is a book containing the complete text of the service for Mass throughout the year. This is always arranged in seven sections as follows: (1) The Kalendar, General Rubrics, and Prayers before and after Mass; (2) The Proper of the Season from Advent to Holy Saturday, *i.e.*, the Introits, Collects, Lessons, Epistles, Graduals, Tracts, Gospels, Offertories, Secrets, Communions, and Post-communions appointed for the Sundays and weekdays in that part of the year; (3) The Ordinary, Prefaces, and Canon; (4) The Proper of the Season from Easter Day to Advent; (5) The Proper of Saints, *i.e.*, the Introits, etc.,

¹ The following pamphlets on the Missale have already appeared:

FALK (F.). Ein neu aufgetauchter Fust-Schöfferscher Druck. In the Literary Supplement to "Germania" of November 5th, 1896.

HUPF (Otto). Ein Missale speciale Vorläufer des Psalteriums von 1457. München-Regensburg, 1898. 4to. 30 pp. with facsimiles.

STEIN (Henri). Une production inconnue de l'atelier de Gutenberg. In "Le Bibliographe moderne," ii, 297-306. Paris, 1898.

SCHMIDT (Adolf). Ein Missale speciale Vorläufer des Psalteriums von 1457. In "Centralblatt für Bibliothekswesen," xvi, 65-68. Leipzig, 1899.

HUPF (Otto). Ein Missale speciale Vorläufer des Psalters von 1457. In "Centralblatt für Bibliothekswesen," xvi, 361-368. Leipzig, 1899.

SCHMIDT (Adolf). Das Missale speciale L. Rosenthals. In "Centralblatt," xvi, 368-372.

MISSET (Ed.). Le premier livre imprimé connu. Un Missel spécial de Constance œuvre de Gutenberg avant 1450. Etude liturgique et critique. (Extract from "Le Bibliographe moderne.") Paris, 1899. 39 pp. and 2 facsimiles.

as above, for the festivals of saints; (6) The Common of Saints, *i.e.*, the Introits, etc., common to those saints of each class: Apostles, Martyrs, Confessors, and Virgins, for whom no particular Introit, etc., is appointed, the service on the anniversary of the Dedication and Votive Masses—all these identical in every Missal¹—and, lastly, Masses for local festivals, these varying according to the country or diocese in which the volume is intended to be used.

In early times there was no one manuscript corresponding to the Missal. The Sacramentary contained—besides matter relating to other Sacraments—the Collects, Secrets, Prefaces, Canons, and Post-communions, and to it, from the end of the seventh century, was given the name of Missal. Other volumes contained the Lessons and Epistles, the Gospels, and the choral portions of the Mass: Introits, Graduals, Tracts, Offertories, and Communions, to which, later on, were added the Proses, though these often formed a separate volume. But in the thirteenth century most or all were often included in one volume called a “Missale Plenarium”—full or complete Missal—the qualifying adjective falling into disuse when this became general.

Formerly not only did every diocese have its own Missal, varying more or less from the Roman, but in many dioceses there were churches which had uses of their own. Missals were either written for a particular church or for general use in a diocese; in the latter case the Mass for any festival peculiar to the particular church for which it was acquired would be added at the end of the volume, or, as is often the case, on the margin at its date. The Proper for newly-instituted festivals would be added in the same manner. The locality for which the book was written and its date may often be determined by these additions. Thus any book with an office of St. Bernardin of Siena (May 20th) would be posterior to his canoniza-

¹ That is, in every Roman Missal. The Ambrosian and Mozarabic Missals, and those of a few religious orders such as the Carthusians and Dominicans, are exceptions.

tion in 1450, or if with an office of St. Vincent Ferrer (April 5th), to 1455. The absence of either from the original text of a Roman Missal would prove the volume to have been written prior to those years. The absence of the first from a Franciscan Missal would prove it to be anterior to 1450, and of the second from a Dominican Missal would in like manner prove it to be anterior to 1455.

The manuscript and early printed Missals were volumes of considerable size, costly and not very portable. In Germany and Switzerland there were many chapels in which Mass was only said on Sundays and on the principal festivals, and so it was found convenient to have smaller volumes containing only the text of the Masses for those days. To these abridgments the name of "Missale Speciale" was given. The oldest "Specialia" were written for use in one diocese only, and they contained at least the service for all Sundays and holy days of obligation, *i.e.*, all those days on which people were bound to assist at Mass; generally they contained, in addition, the service for festivals of second rank, popularly called holy days of devotion. When printing was introduced, it was soon found advantageous to issue Missals for use in two or more dioceses, when the variations in the services were slight; and this especially was the case with the "Specialia," the contents of which were the portions of the Missal least subject to variation.

The contents of a "Speciale" were about half those of a complete Missal, as the Masses for week-days and minor festivals were omitted. The Augsburg Missal of 1496 consists, roughly speaking, of 516 pages of 2 columns with 41 lines of, on an average, 25 letters; the "Speciale" of 1505, of 208 such pages; both were printed by Erard Ratdolt. The Würzburg Missal of 1493 has 748 pages of 2 columns with 32 lines of 20 letters, about 957,440 letters; the "Speciale" of 1495, 498 pages of 2 columns with 25 lines of 20 letters, about 498,000 letters.

All but one of the "Specialia" I have come across, nineteen in number, were issued at Würzburg, Augsburg, Strassburg, Basel, or Bamberg, and all but one for use in one or other diocese, or for several dioceses, in the province of Mentz; the solitary exception is the "Speciale" of Bamberg, an independent diocese. One "Speciale," printed in 1493, pretends to be adapted for general use—*secundum communem ritum omnium ecclesiarum et diocesum*—but this bold claim is not borne out by the contents; it might at most have served in the thirteen dioceses of the province of Mentz.

The Missal of Mr. Rosenthal contains far less matter than any of the nineteen "Specialia" above mentioned; it has only 380 pages of 18 long lines in large type, the number of letters probably not exceeding 205,000, less than half the number in any other "Speciale." The only Sunday offices it contains are those for Easter and Pentecost, a votive Mass of the most holy Trinity being given for use on other Sundays; besides these, the three Masses for Christmas Day and those of thirty-three other festivals of the first and second class. These, however, do not correspond with any diocesan use; not with Augsburg, for though entered in the Register, there is no Mass for St. Ulric's Day; not with Strassburg, for there is none for St. Arbogastus; not with Basel, nor Constance, nor Würzburg, as there is no Mass for the festivals of the patron saints of those dioceses.

My belief is that the volume was probably printed in the diocese of Augsburg or Constance by an ignorant craftsman, who made use of an earlier manuscript, but for some reason or other would not or could not obtain the help of a priest to supervise the text. The volume abounds with most extraordinary mistakes, and, were it not that the rubrics of the Canon have been added by a later hand, I should have doubted it ever having been used. These rubrics, with two or three slight exceptions, correspond exactly with those in the Missal of Constance

of 1504, but differ considerably from those in the earlier edition, which shows that this "Speciale," if ever used, was used in that diocese after 1504. It may be as well to add that the binding, which is original, appears to be Swiss, of the commencement of the sixteenth century, though I have not been able to identify the stamps. Dr. A. Schmidt thinks that a certain number of the punches or matrices of the type employed in the Psalter of 1457 may have been purloined (more likely, as Mr. Proctor suggests, some of the actual type), and that the "Speciale" was produced by means of casts taken from these in sand or wax. The examination of the book from a liturgical point of view leads me to agree with them in considering it as posterior to the Psalter.

W. H. JAMES WEALE.

CATALOGUE OF DANTON'S LIBRARY.



None part of the very scanty evidence we possess as to Danton's personal life and habits is of more value than the following list of his books. It is the small and carefully chosen bookcase of a man thoroughly conversant with English and Italian as well as with his own tongue. He buys a work in the original almost invariably, and collects, in a set of less than two hundred works, classic after classic. He has read his Johnson and his Pope; he knows Adam Smith; he has been at the pains to study Blackstone. It must be carefully noted that every book he bought was his own choice. There were only a few legal summaries at the old home at Arcis, and Danton was a man who never had a reputation for learning or for letters, still less had he cause to buy a single volume for effect. I know of few documents more touching than this catalogue, coming to the light after seventy years of silence,

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and showing us the mind of a man who was cut off suddenly and passed into calumny. He had read familiarly in their own tongues Rabelais and Boccaccio and Shakespeare.

The following volumes are in English :

A translation of Plutarch's Lives	8 vols.
Dryden's translation of Virgil	4 "
Shakespeare	8 "
Pope	6 "
Sussini's Letters	1 vol.
The Spectator	12 vols.
Clarissa Harlowe	8 "
A translation of Don Quixote (probably Smollett's)	4 "
A translation of Gil Blas	4 "
Essay on Punctuation	1 vol.
Johnson's Dictionary (in folio)	2 vols.
Blackstone	1 vol.
Life of Johnson	2 vols.
Adam Smith's Wealth of Nations (number of vols. given as 23, obviously an error)	
Robertson's History of Scotland	2 "
" " America	2 "
Works of Dr. Johnson	7 "

The following are in Italian (the names are not all given in Italian by the lawyer, and I follow his version for the sake of actuality. But it must be remembered that this list was drawn up in a time when the public functionaries were at their worst) :

Venuti: History of Modern Rome	.	.	.	2 vols.
Guischardini: History of Italy	.	.	.	4 „
Fontanini: Italian Eloquence	.	.	.	3 „
Denina's Italian Revolutions	.	.	.	2 „
Caro's translation of Virgil	.	.	.	2 „
Boccaccio's Decameron	.	.	.	2 „
Ariosto	.	.	.	5 „

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Boiardi's edition of the Orlando Furioso	4 vols
Métastase	8 „
Dalina	7 „
Reichardet	3 „
Davila : History of the French Civil Wars	2 „
Letters on Painting and Sculpture	5 „
Il Morgante de Pulci, 12mo	3 „

The remainder (except one or two legal books and classics) are in French :

Métamorphoses d'Ovide, traduit par Banier, in 4to	4 vols.
Œuvres de Rousseau, 4to	16 „
Maison Rustique, 4to	2 „
Lucrèce, traduit par La Grange, 8vo	2 „
Amours de Daphnis et Chloé, 4to, Paris, 1745	1 vol.
Œuvres de Lucien, traduit du grec, 8vo	6 vols.
„ de Montesquieu, 8vo	5 „
„ de Montaigne, 8vo	3 „
„ de Malby, 8vo	13 „
„ Complètes d'Helvétius, 8vo	4 „
Philosophie de la nature, 8vo	7 „
Histoire Philosophique, de l'Abbé Raynal, 8vo	10 „
Œuvres de Boulanger, 8vo	5 „
Caractère de la Bruyere, 8vo	3 „
Œuvres de Brantôme, 8vo	8 „
„ de Rabelais, 8vo	2 „
Fables de La Fontaine, avec les figures de Fessard, 8vo	6 „
Contes de La Fontaine, avec belles figures, 8vo	2 „
Œuvres de Scarron, 8vo	7 „
„ de Piron, 8vo	7 „
„ de Voltaire, 12mo	91 „
Lettres de Sévigné, 12mo	8 „
Œuvres de Corneille, 12mo	6 „
„ de Racine, 12mo	3 „

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Œuvres de Gresset, 12mo	2 vols.
„ de Molière, 12mo	8 „
„ de Crébillon, 12mo	3 „
„ de Fiévé (<i>sic</i>), 12mo	5 „
„ de Regnard, 12mo	4 „
Traité des Delits, 12mo	1 vol.
Le Sceau Enlevé, 12mo	3 vols.
Tableau de la Révolution Française	13 cahiers.
Dictionnaire de Bayle, folio	5 vols.
César de Turpin, 4to	3 „
Œuvres de Pasquier, folio	2 „
Histoire de France de Velly, Villaret et Garnier, 12mo	30 „
Histoire du P. Hénault, 8vo	25 „
„ Ecclesiastique de Fleury, 4to	25 „
„ d'Angleterre de Rapin, 4to	16 „
Dictionnaire de l'Academie, 4to	2 „
Corpus Doctorum, 4to	1 vol.
Dictionnaire Historique, 8vo	8 vols.
Abrégé de l'Histoire des Voyages, 8vo	23 „
Dictionnaire d'Histoire Naturelle de Bomard, 8vo	15 „
Virgile de Desfontaines, 8vo	4 „
Œuvres de Buffon, 12mo, figures	58 „
Hérodote de Larcher, 8vo	7 „
Œuvres de Démosthènes et d'Eschyle, par Auger, 4to	4 „
Histoire Ancienne de Rollin, 12mo	14 „
Cours d'Etudes de Condillac, 12mo	16 „
Histoire Moderne, 12mo	30 „
„ du Bas-Empire, 12mo	22 „
Corpus Juris Civilis, folio	2 „
Encyclopédie par Ordre de Matières, toutes les livraisons excepté la dernière (I.).	

The whole is valued at just over £100 (2,600 livres).

HILLAIRE BELLOC.

WOODCUTS IN ENGLISH PLAYS PRINTED BEFORE 1660.



WHEN loaves are lacking it seems natural to attach a high value to crumbs, and perhaps this may be accepted as an excuse for printing the following rough notes on the few woodcuts which I have been able to find in editions of English plays printed before 1660. An excuse is needed, because, while the artistic value of the cuts is distinctly low, the plays in which they are found, with the exception of Marlowe's "Dr. Faustus," are not of the first interest. On the other hand, as I hope to show, the woodcuts, as a rule, are not merely fancy pictures used only because they looked pretty. They are real illustrations, drawn by men who had certainly read the plays themselves, and in all probability had seen them. To have had, say, the play-scene from "Hamlet" drawn, however rudely, as a title-cut by a contemporary artist would have been a very pleasant addition to our scanty sources of knowledge as to the appearance of the actors and the stage when Shakespeare's plays were first acted, and, though it is less interesting plays which have come down to us embellished with illustrated title-pages, we may as well take note of what fortune has given us.

Two at least of the old morality plays, "Every Man" and "Hickscorner," are prefaced with cuts, to some of which the names of the characters are attached on labels, so that we may be sure of their identity. Unfortunately most of these little figures are poor copies of those used in a French translation of Terence, published by Antoine Vérard. In "Hyckescorner" Wynkyn de Worde went farther. To fill up a gap on his title-page he inserts a picture of an elephant with a howdah on his back. I have

read "Hyckescorner" once, ten years ago, and I hope never to have to read it again. But if my memory serves me, there is nothing about an elephant in it, and this particular elephant agrees so closely with one used by John of Doesborgh to illustrate a tract about Prester John's country that I am afraid he was one of Wynkyn de Worde's job lots. Clearly these earliest cuts throw no light on the contemporary stage.

The title-cut of "The pleasant and stately morall of the Three Lordes and Three Ladies of London," printed by "R. Ihones" in 1590, is of more interest. If I am right in my interpretation of it, it relates not to the play itself, but to a performance of any morality in a private hall. On the right is a philosophical-looking person with a wand in his hand, whom I take to be the "Doctor" or "Expositor," who used to interpret to the audience the meaning of the old miracle plays and moralities. On the left is a man in ordinary dress of the reign of Henry VIII., apparently an actor. Both these are turning their faces to a group of ladies seated on a dais, presumably as spectators. The picture is thus taken from the rear of the actors, and illustrates, though in rather a dull and conventional manner, the performances of a much earlier period than 1590. This is in keeping with the play itself, the "statelie morall" being a curious hybrid, half morality, half play, the publication of which at a date when Shakespeare and Marlowe were already writing for the stage was certainly an anomaly.

Three other sixteenth-century plays, Marlowe's "Faustus," Greene's "Friar Bacon" and "Hieronimo," were issued with title-cuts, but not, I believe, in the sixteenth century. The edition of "The Tragicall History of the Life and Death of Dr. Faustus. Written by Chr. Mar.," which I have found thus illustrated is that "printed for John Wright, and to be sold at his shop without Newgate at the sign of the Bible, 1616." Unfortunately the cut is larger than the page of text, and in the copies, both of

this and of later editions, to which I have had access, has been cropped by the binder's shears beyond any possibility of reproduction. It shows Faustus, looking rather like some of the least flattering portraits of Archbishop Laud, standing in a magic circle, wand in hand, and the devil he has raised squatting before him on his haunches like a ferocious black poodle.

As in the case of "Dr. Faustus," it is difficult to find an uncropped copy of "The Honorable Historie of Frier Bacon and Frier Bongay. As it was lately plaid by the Prince Palatine his servants. Made by Robert Greene, Master of Arts. (London, Printed by Elizabeth Allde dwelling neere Christ-Church. 1630.)" In the copy accessible to me only about three-fourths of the title-page have escaped the horrid shears; but this suffices to show that we have here one of the few variations from the dramatist's text of which these illustrators have to be accused. Bacon, when weariness compels him to leave to his servant the task of watching the Brazen Head, chides him for slowness in answering his call. "Think you," is the answer, "that the watching of the Brazen Head craves no furniture? I warrant you, sir, I have so armed myself that if all your devils do come I will not fear them an inch." Unluckily the artist has dressed the servant not as a fighter, but as a bandsman, with drum and a kind of fife, and no visible arms. But the Brazen Head is there, and Bacon very fast asleep, while the labels issuing from the Head's mouth, "Time was," "Time is," "Time is Past," show that the text of the play had been read, though not very carefully.

The illustration to "Hieronimo" here shown is taken from the edition whose title runs: "The Spanish Tragedie, containing the lamentable end of Don Horatio and Bel-imperia: with the pittiful death of old Hieronimo. (London, Printed by Augustine Mathewes, and are to bee sold by Iohn Grismand at his shop in Pauls Alley.)" The original cut is very "mealy" (a characteristic quite successfully re-

produced in the accompanying facsimile of it), and the design has not many artistic merits; but in point of faithfulness it is probably all that could be desired. It will be remembered that as Horatio and Belimperia are toying in an arbour in Hieronimo's garden, the lady hears footsteps. "Lorenzo, Balthazar, Cerberim, and Pedringano enter, disguised." Lorenzo, the jealous brother, bids his minions



FROM "THE SPANISH TRAGEDIE."

"Quickly despatch, my Masters," and according to the stage direction, "they hang him in the Arbour" (*i.e.*, Horatio, not Lorenzo), and, despite Belimperia's entreaties, stab him to death.

"Murder, murder, help, Hieronimo, help!" cries Belimperia, as in the picture, and though at Lorenzo's bidding, "Come stop her mouth; away with her," she is dragged off, the old man hears. The stage direction, "Enter Hieronimo in his shirt," has been interpreted liberally, for Hieronimo

has nether garments in addition ; but he is duly coatless and provided with a torch with which to see the "murdrous spectacle."

"*Hier.* What outcry calls me from my naked bed,
And chills my throbbing heart with trembling fear,
Which never danger yet could daunt before ?
Who calls Hieronimo ? speak, here I am.
I did not slumber ; therefore 'twas no dream.
No, no ; it was some woman cried for help,
And here within the garden did she cry,
And in this garden must I rescue her.
But stay, what murdrous spectacle is this ?
A man hang'd up, and all the Murderers gone ;
And in my Bower, to lay the guilt on me ?
This place was made for pleasure, not for death :
[*He cuts him down.*
These garments that he wears I oft have seen :
Alas, it is Horatio, my sweet son !"—

and so he makes his discovery and devotes himself henceforth to revenge. The labels issuing from the actors' mouths show that the artist had studied his text, and I cannot resist remarking on how admirably he has caught the pose of the straw dummy, which must have been left hanging to personate Horatio, in place of the actor, who had doubtless slipped behind the arbour during the scuffle and was now resting after his exertions.

Of plays first acted in the seventeenth century which have woodcuts, the earliest is probably, "If you know not me, you know nobodie: Or the troubles of Queene Elizabeth. Printed for Nathaniel Butter, 1606." To render the "me" emphatic there is a portrait of Queen Bess seated in a chair of state, crowned, and with ball and sceptre in her hands. It is carefully drawn and cut, and no doubt represents the "make up," which the actors followed. Seven years later the same publisher similarly embellished another chronicle play, "When you see me you know me,

or the famous Chronicle Historie of King Henrie the Eight, with the birth and vertuous life of Edward Prince of Wales. As it was played by the high and mightie Prince of Wales his servants. By Samuel Rowly, servant to the Prince. (At London, Printed for Nathaniel Butter, and are to be sold at his shop in Paules churchyard near S. Austines Gate. 1613.)" In the cut Henry VIII., in his familiar attitude, is standing enveloped in curtains, rather like a stage manager who has come to the "front" to address the audience.

But for our purpose kings and queens copied from familiar portraits are less important than persons of a much humbler rank, and more interesting than either of the two illustrations just described is that of the heroine from "The Roaring Girls or Moll Cut-Purse. As it hath lately beene acted on the Fortune Stage by the Prince his Players. Written by G. Middleton and P. Dekkar. (Printed at London for Thomas Archer. 1611.)" Moll Cut-Purse was a real person, of whom, as Mary Frith, a judicial account from the pen of Mr. A. H. Bullen will be found in the "Dictionary of National Biography." In the play she frightens a father into allowing his son to marry another Mary by persuading him that it is she herself of whom the young man is enamoured. She is credited with "the spirit of foure great parishes and a voyce that will drown all the citty," but the cowardly Laxton, whom she fights, mistakes her in her male attire for a young barrister, and perhaps the Temple produced many rufflers not unlike the figure here shown. Mary Frith herself seems to have had few good qualities, but Moll in the play is an amiable giant, and her promise to her servant of the reversion of her man's clothes "next week" was probably made in order to persuade the spectators that this masquerading was only an isolated freak.

No less interesting than this, and artistically the best picture we have to show, is the title-cut of "Greene's Tu Quoque or the Cittie Gallant, as it hath beene divers times

acted by the Queenes Maiesties servants. Written by Jo. Cooke, Gent. (Printed at London for John Trundle. 1614.)" Originally known as "The Cittie Gallant," this play was renamed after Thomas Green, the actor who so



MOLL CUT-PURSE.

successfully personated Bubble, to whom the "Tu Quo-que" quip is assigned.

Bubble is the type of the foolish young gentleman who wants to know "the lowest price of being italianated." No doubt this excellent cut is a portrait of Green in the

part as he enters "gallanted," and exclaims: "How apparel makes a man respected, the very children in the



GREENE'S "TU QUOQUE."

streets do adore me; for if a boy that is throwing at his jackalant chance to hit me on the shins, why I say nothing but *Tu quoque*, smile and forgive the child with a beck of

my hand or some such like token: so by that means I do seldom go without broken shins."

In contrast to these portraits of single characters is the title-cut of "The Maids Tragedie, as it hath beene diuers times acted at the Black-Friers by the Kings Maiesties



FROM "THE MAIDS TRAGEDIE."

Servants. Newly perused, augmented and enlarged, this second Impression. (London, Printed for Francis Constable, and are to be sold at the White Lion in Pauls Church-yard, 1622.)" Here we have depicted the chief incident of the play, the fight which Aspatia, in man's clothes, forces upon Amintor in order to end her life at his hand. The drawing is a little rude, but, as will be seen

from the following quotation, the attitude of Aspatia is strictly in accordance with the text.

"*Aspatia*. You must be urged, I do not deal uncivilly
With those that dare to fight, but such as you
Must be used thus. [*She strikes him.*]

Amintor. I prithee, youth, take heed.
Thy sister is a thing to me so much
Above mine honour that I can endure
All this—good gods!—a blow I can endure,
But stay not, lest thou draw a timeless death
Upon thy self.

Aspatia. Thou art some prating fellow,
One that has studied out a trick to talk
And move soft-hearted people; to be kickt, [*She kicks him.*]
Thus to be kickt—[*aside*] Why should he be so slow
In giving me my death?

Amintor. A man can bear
No more and keep his flesh. Forgive me then,
I would endure yet, if I could. Now show
The spirit thou pretendest, and understand
Thou hast no hour to live. [*They fight.*]
What dost thou mean? Thou canst not fight.
The blows thou mak'st at me are quite besides,
And those I offer at thee, thou spread'st thine arms
And tak'st upon thy breast, alas, defenceless!

Aspatia. I have got enough,
And my desire. There is no place so fit
For me to die as here."

The fight, it will be observed, is akin to that between David Balfour and Alan Breck in Stevenson's "Kidnapped," but here the spectators' pity is more keenly worked on by the inexperienced challenger being a woman and by the more tragical termination of the combat. As for the artist, no doubt he did his best.

In Beaumont and Fletcher's "A King and No King," printed by T. Walkley in 1619, the title-page shows a

well-drawn figure of a man, above whose head, half on, half off it, a crown is held by an arm from the sky. In "Swetnam the Woman-hater, arraigned by women," printed for Richard Meighen the next year, a fairly good cut, which I regret to have remembered too late to have reproduced, exhibits Swetnam formally tried at bar, before a judge and jury of women.

Our next picture is from "The Fair Maid of the West, or, a Girle Worth Gold. The first part. As it was lately acted before the King and Queen, with approved liking, by the Queens Majesties Comedians. Written by T. H. (London, Printed for Richard Royston, and are to be sold at his Shop in Ivie Lane. 1631.)" The cut, of course, represents the "girl worth gold," and leaves one wondering whether the man who took the part was really able to screw his waist to the fashionable limit here shown.



THE FAIR MAID OF THE WEST.

In "The Iron Age: Contayning the Rape of Hellen: The siege of Troy: The Combate betwixt Hector and Ajax: Hector and Troilus slayne by Achilles: Achilles slaine by Paris: Ajax and Vlisses contend for the Armour of Achilles: The Death of Ajax. &c. Written by Thomas Heywood," we have a very pictorial title-page, which duly answers to the stage direction: "Alarum. In this combat, both having lost their swords and shields, Hector takes up a great piece of a rock and casts at Ajax, who tears a young tree up by the roots, and assails Hector; at which they are parted by both armies."

In "The Second Part" (N. Okes, 1632) the title-cut shows Troy in flames, the Greeks issuing from the wooden horse, and in the foreground Sinon and Thersites engaged in a most conventional stage dialogue. The actual greeting of these heroes is in contrast with the earnest mien the artist has given them; for Thersites hails Sinon as "My Urchin," and Sinon hails Thersites as "My Toad." But these epithets had no doubt a hidden meaning.

Our next illustration is from "The Foure Prentises of London, With the Conquest of Jerusalem. As it hath beene diuers times acted at the Red-Bull, by the Queene's Maiestie's Seruants with good applause. Written and newly reuised by Thomas Heywood. (Printed at London by Nicholas Okes, 1632.)"

On the whole I am inclined to think that the picture merely represents the jovial dance of the apprentices, either when their labours are over, or when, after the proclamation for the Crusades, they hold this colloquy :

Eustace. Ran, tan, tan.

Now by S. George he tells us gallant newes.
I'll home no more. I'll run away to-night.

Guy. If I cast bowl, or spoon, or salt again,
Before I have beheld Jerusalem
Let me turn Pagan.

Charles. Hats and caps, adieu ;
For I must leave you, if the Drum say true.

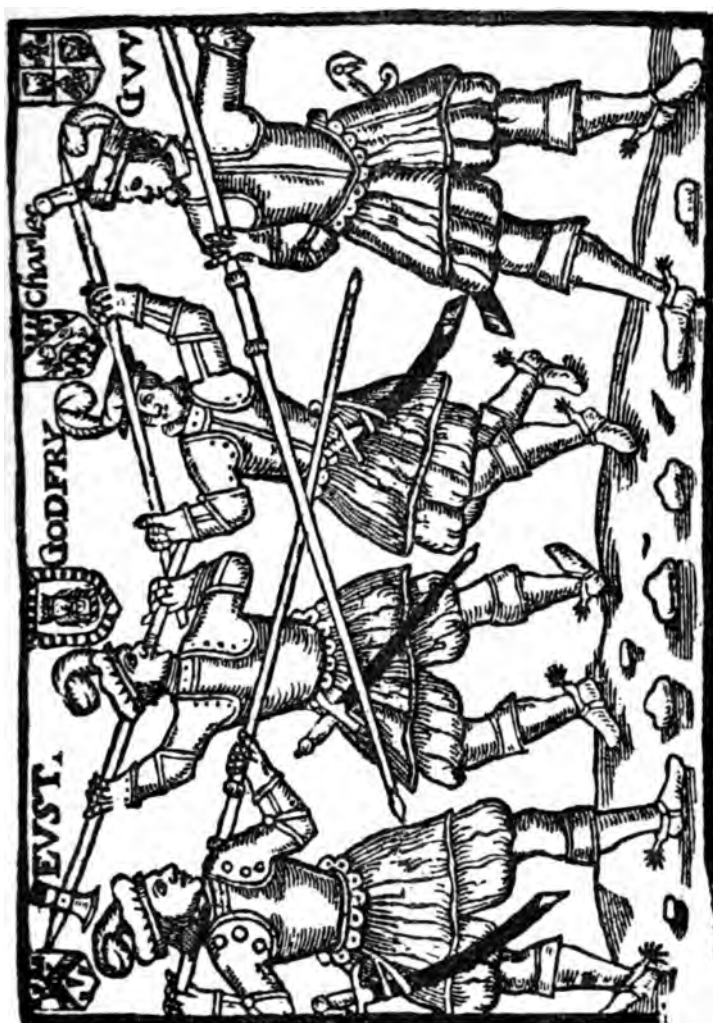
Godfrey. Nay, then, have with you, brothers ! for my
spirit

With as much vigour hath burst forth as thine,
And can as hardly be restrain'd as yours.

Give me your hands. I will consort you too :
Let's try what London Prentices can do !

Eustace. For my Trades sake, if good success I have
The Grocers arms shall in my ensign wave.

Guy. And if my valour bring me to command
The Goldsmiths' arms shall in my colours stand.



THE FOUR PRENTISES OF LONDON.

84 WOODCUTS IN ENGLISH PLAYS

Godfrey. So of us all. Then let us in one fleet
Launch all together."

These are brave words, and the coats of arms hung over the 'prentices' heads are in accordance with them. But there is a stage direction later on in the play: "Alarum. The four brethren each of them kill a Pagan king, take off their crowns and exeunt, two one way and two another way"; and I cannot but regret that the artist did not choose this as the subject of his cut.

From the same press as our last two illustrated plays came: "A Pleasant Comedy, called a Mayden-head Well Lost. As it hath beene publickly Acted at the Cocke-pit in Drury lane, with much Applause: By her Maiesties Seruants. Written by Thomas Heywood. (London, Printed by Nicholas Okes for John Jackson and Francis Church, and are to be sold at the Kings Armes in Cheape-side. 1634.)"

Like its predecessors, this also is illustrated, and unlike them, or any other play I have noticed, the title-cut is repeated in the body of the book, opposite to the passage to which it refers. Here is the quotation:

"Enter a Serving-man with a child in a covered Dish.

Gentleman. The Prince, my Master, hearing your solemnities

Hath sent this dish, to add a present to
Your royal feasts, wishing himself therein
To be a welcome guest.

Prince. Your master's name?

Gent. Prince Parma.

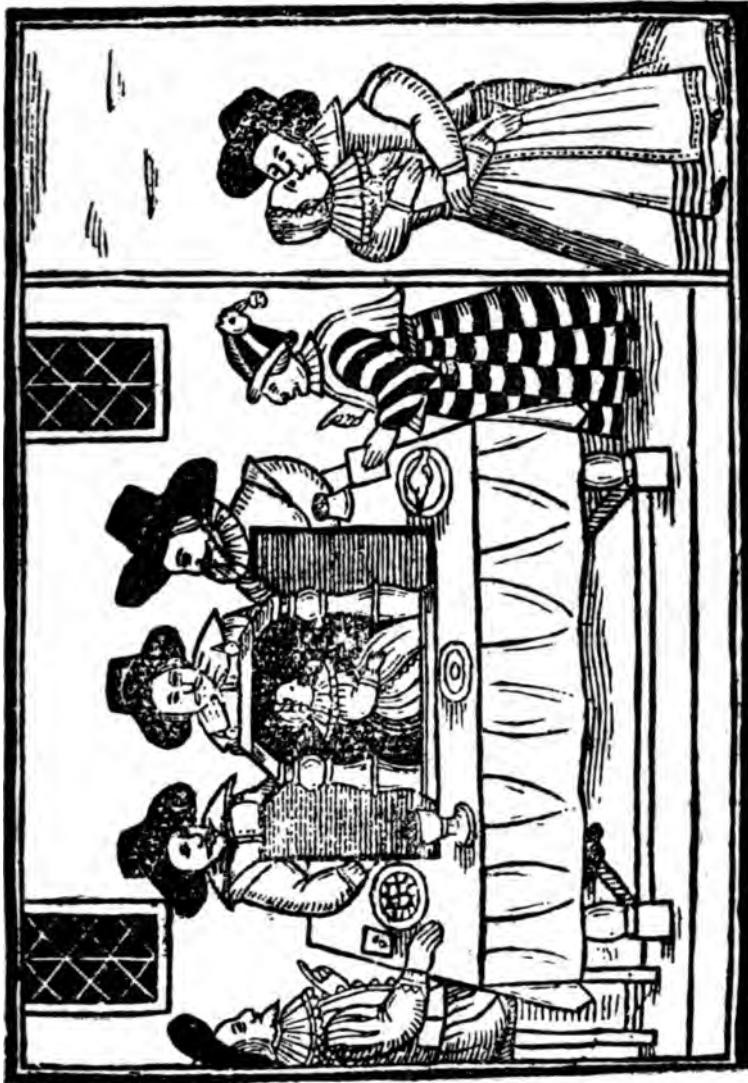
Prince. Give this gentleman

A hundred crowns. This will much grace our banquet.

Florence. There's in that dish some moral.

Milan. Coming from him,

Methinks it should be seasoned with some strange
And dangerous poison. Touch it not, my Lord.



FROM "A MAIDENHEAD WELL LOST."

Florence. There should be more in it than a feasting dish ;
What's here, a child ?

Julia. Oh, my perplexed heart !

Prince. Upon his breast there's something writ. I'll
read it.

*'Tis fit, if justice be not quite exiled,
That he that weds the mother keep the child.
This child was sent to me !*"

The child, it will be observed, is of some age, and is behaving with great equanimity under its trying circumstances. The side-cut on the right seems to have been rather superfluously added by the artist to explain a situation he might safely have left to the dramatist.

In 1655 "The Merry Devil of Edmonton" appeared from the press of D. Gilbertson with a title-cut showing Banks and his famous horse on a platform. Our last illustration is taken, not from this, but from another Edmonton play, "The Witch of Edmonton, a known true story. Composed into a tragi-comedy by divers well-esteemed Poets; William Rowley, Thomas Dekker, John Ford, &c. Acted by the Princes Servants, often at the Cock-Pit in Drury-Lane, once at Court, with singular Applause. Never printed till now. (London, Printed by J. Cottrel, for Edward Blackmore, at the Angel in Paul's Churchyard. 1658.)"

The illustration in this case is a composite one, referring to three different moments in the play. Mother Sawyer is found by the dog—said dog, of course, being "a Familiar"—cursing "that curmudgeon Banks," the "clown" of the piece, who, with three of his companions, has been abusing her. A long speech of imprecation ends with the effective line :

"Vengeance, shame, ruin, light upon that Canker,"

and it is then that there appears the stage direction, "Enter Dog," his opening remark being the "Ho ! have I found

thee cursing? now thou art mine own," of which part is shown on the label. The dog subsequently explains that it is only when he finds people cursing that he can obtain powers over them of life and death, but before owning to this limitation he has rather unfairly got the old woman to



FROM "THE WITCH OF EDMONTON."

seal the usual covenant with her blood, and instructed her in the art of making herself unpleasant.

"I'll tell thee, when thou wishest ill;
Corn, Man or Beast, would spoyle or kill,
Turn thy back against the Sun,
And mumble this short Orison:

*If thou to death or shame pursue 'em
Sanctificetur nomen tuum."*

In a subsequent scene the Spirit takes the form of Katherine Carter, with whom Cuddy Banks is in love. On her appearing to him he remarks that he will teach her to walk so late! The teaching, however, was not on his side. She trips before him, and his exclamation as he quits the stage, "Nay, by your leave I must embrace you," is speedily followed by that quoted in the cut, "Oh help, help, I am drown'd. I am drown'd." The stage direction hereupon is "Enter Wet," and the dog, after four diabolic "ha ha's," bids him "Take heed how thou trustest the Devil another time!" The tumbling into the water, it will be observed, like the murder of her children by Medea, was enacted behind the stage, probably because on the stage there was no means of simulating water to tumble into. In this case, therefore, the artist, a very rude one, it must be confessed, not only brought three scenes together, but depicted one which the audience could not have witnessed.

Our subject has been limited to woodcuts in old plays, but it should be noted that both the undated editions of Middleton's "Game of Chess" have engraved title-pages of some merit. As for our woodcuts, I have tried to resist the temptation to claim for them more than they deserve. One or two of them are really good, several others at least interesting, a few, like that at which we have just been looking, poor stuff enough. But they are connected with the greatest period of the English drama, and it has been worth while to collect these notes, if only to show that this is the best that English artists could do, or English publishers had the enterprise to commission them to do, when they were confronted with so unique an opportunity.

ALFRED W. POLLARD.

NOTES ON LIBRARY LEGISLATION.



HERE is considerable divergence of opinion as to what legislative changes are most desirable. I can recollect several heated debates at meetings of the Library Association regarding so simple a proposal as that the limit of the penny rate should be removed—a proposal with which all who appreciate the advance of education heartily concur, although some of us have persistently questioned the wisdom of pressing for it at the present stage in the progress of the movement. When a locality is prepared to rate itself beyond the penny limit, it had much better obtain the power by a special local Act. The recent action of the ratepayers of Liverpool, when an Omnibus Bill was submitted to them for approval, affords an interesting commentary upon the very much larger proposal that the power to increase the rate should apply to every library district in the United Kingdom. It is alleged that, because of the proposal to increase the Liverpool library rate, the whole Bill, containing though it did many useful and desirable provisions, was rejected by the ratepayers on the ground that they were not prepared to rate themselves for libraries above the limit already in operation. In my opinion no better course could be taken to hinder the adoption of the Acts in new districts than to provide by legislation for the removal of the penny limit, or to give to library authorities the power to remove it should they so desire. Ratepayers, upon a proposal to adopt the Acts, would immediately object that there was no knowing to what extent they might be rated, while they have a certain knowledge that the general rates do not decrease.

It is somewhat surprising that in Scotland until this year neither boroughs nor parishes had power to combine or

amalgamate for library purposes. That they possessed such power under the Public Libraries (Amendment) Act, 1866, is clear, but that Act was repealed by the Public Libraries (Scotland) Amendment Act, 1867, and no provision for combination or amalgamation was made in the Public Libraries Consolidation (Scotland) Act, 1887. This is how we legislate at the end of the nineteenth century. It may be considered a trivial point and unworthy of attention, but its importance was emphasized by Mr. Carnegie's offer of the sum of £10,000 for the establishment of a Public Library for Dumfries and Maxwelltown, a free site being offered by Mr. McKie and his sister. No enactment being in existence which would enable these places to co-operate, and neither being willing to allow the other to proceed, except upon satisfactory terms of partnership from the outset, the legislature had to be invited to remove the difficulty, and this has now been accomplished by the Public Libraries (Scotland) Act, 1899. This Act authorizes the combination of any two or more neighbouring burghs or parishes for the purposes of the Act of 1887, to the advantage not only of Dumfries and Maxwelltown, but of the public library movement in Scotland generally.

Although shorn of some important clauses by the inscrutable action of the Local Government Board, the Library Association's Amending Bill which passed the Lords last session contains some valuable provisions. If passed by Parliament it will empower library authorities to make by-laws with penalties for their infringement, instead of mere "regulations" to which no penalty can be attached. And, again, they would be protected from any action for libel contained in any book kept on their shelves until the aggrieved persons have successfully proceeded against the author, publisher, or bookseller. The powers of combination and amalgamation also would be enlarged, since it proposes that a library authority of any district may agree with a library authority of any other district for the joint use of a common library. The clause in the Bill giving county

NOTES ON LIBRARY LEGISLATION. 91

councils power to establish libraries in rural parishes was one among those objected to by the Local Government Board ; but it will doubtless be raised again with others in the Commons, and the Association should make an earnest effort to get it passed.

Another clause of much importance must also be re-introduced, namely, that of exempting libraries and museums from rates and taxes. The Manchester Library Authority has been, and deserves to be, heartily congratulated for the fight it made on this question and the success which attended its efforts ; but the action of the Inland Revenue in several small places, where the existence of a book club or the residence of a caretaker on the premises is held to deprive the libraries of the benefit of the decision in the Manchester case, makes it imperative that the Association should do everything in its power to assist such authorities, who have quite enough to do with their limited rate without having to bear the costs of an action at law. This matter doubtless will not be lost sight of, and there are other provisions which in themselves are perfectly reasonable, but which the Local Government Board thinks it well to oppose.

To close this article without reference to the important provisions in the London Government Bill which relate to libraries would be inexcusable. When the new Act comes into operation, as it doubtless will on or about the 1st November, 1900, the new Borough Councils will be the library authorities, and where the Library Acts have not already been adopted, the Borough Councils, and not the voters, will have the power to adopt the Acts.

H. W. FOVARGUE.

HOW THINGS ARE DONE IN ONE AMERICAN LIBRARY.

I.

THE NEW NOVEL PROBLEM AND ITS SOLUTION.



OWADAYS when we speak of literature we mean novels," says one of the leading critical journals of America. . When a librarian is asked about "new books," he may safely assume, in a great majority of cases, that the inquirer refers to new novels. Prose fiction is the accepted literary art form of the nineteenth century. It not only affords the most fascinating intellectual entertainment, but it is also the most efficient agency for insinuating all kinds of information and for directly imparting knowledge of manners and customs, and, most important of all, of human nature and the springs of human action. It is also the most available and effective medium for the expression and advocacy of every variety of opinion on all the questions of the day. It furnishes something attractive to every taste and every mood, to every age and condition of life. It makes you laugh or cry, or both at once, or suspends all but the unconscious functions of the body in the breathless excitement of a situation. There is no child who does not enjoy a good story; and the man or woman who does not marks a case of atrophy or arrested development.

It is not surprising, therefore, that about 75 per cent. of the circulation of public libraries consists of prose fiction. This is particularly to be expected in a country like the United States, where long hours and arduous labour use up the nervous forces and leave, at the close of the day, little desire or capacity for anything beyond amusement.

Such, however, is the natural human solicitude for other people's morals, that men and women who take pride and pleasure in knowing all the new novels are loud and frequent in their expressions of regret at the large percentage of fiction read in public libraries. So long as the objector is moved solely by a laudable concern for the moral welfare of his fellows, he is not a dangerous person; but when he appears as an argus-eyed taxpayer protesting against the use of public money for the purchase of story-books, he must be hearkened to—and mollified. It would be a happy disposition of difficulties if these protestants could be set to fight it out with the more numerous "kickers," whose constant complaint is that the books they want (*viz.*, the latest novels) are always "out." An amusing incident to this arraying of opposing forces would be the puzzle of placing the man who on Monday objected to the waste of money on novels, and on Wednesday wanted to know why more copies were not bought of a recent novel he was anxious to read. Unfortunately, the librarian stands between and receives the fire of both sides.

In the discussion of this vexed question certain general principles should be laid down and applied to its settlement.

1. Prose fiction of good quality is literature, and just now the most popular and prevailing form of literature. More even than the drama it "shows virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure." The great novels and the more popular of minor novels are presupposed. It is assumed that any reference to the character-creations of Scott, Dickens, Thackeray, Hawthorne, George Eliot and other leading novelists, will be understood by all persons of the least pretension to cultivation. It is, therefore, the duty of a public library, both as a popular educator and as a purveyor of elevating entertainment, to supply to the public the works of the best and the better novelists, and to supply them in quantities adequate to the demand.

Applicants for "Ivanhoe" or "Romola" or "David Copperfield" should seldom be disappointed. Failing to get one of these, they are not likely to call for a better novel, or for a work on physics or the differential calculus. They are more likely to take the first novel that comes to hand, however inferior. The better novels, then, should be supplied in unlimited number. If "Vanity Fair" is repeatedly reported "out," get more copies: keep on buying more till it is nearly always "in." Better have in circulation one hundred copies each of "The Newcomes" and "Les Misérables" than ten copies of each of these works and one hundred and eighty volumes of a number of inferior novels—or any other books. In short, a public library should buy as many copies of the novels of good quality and perennial popularity as may be necessary to supply the demand. If the demand increases with the supply, so much the better. There is no better book than a first-class novel.

2. Conversely, it is not the office of a public library to meet the multitudinous call for the book of the hour; any attempt to do so must prove futile and in the end fatal. This fact is recognized by library managers, and no such attempt is made. But card-holders do not understand the situation; and every librarian and every assistant who comes in contact with the public must meet numerous complaints from readers who vainly call again and again for new books (chiefly novels) and "cannot see why you do not get more copies."

To meet this difficulty, to satisfy, in some measure, the eager desire of numerous card-holders for the book that everyone is talking or hearing about, the St. Louis Public Library has for years maintained a distinct department, called the "Collection of Duplicates." This collection consists chiefly of multiple copies of new popular novels. Of every book in it there is at least one copy in the regular collection. It is, as its name indicates, a collection of *duplicates*. A volume may be drawn from it by any

registered card-holder on payment of five cents a week. Single-issue cards are sold for five cents ($2\frac{1}{2}d.$), cards good for five books for twenty-five cents; and for one dollar a card is furnished which entitles the holder to twenty-five volumes. A card-holder may draw as many books at one time as he may desire.

When announcement is made of a new book by an author of established popularity, such as Mark Twain or Blackmore or Besant, or of a novel by a new author with advance notices that give assurance of merit, such as "No. 5, John Street," or "Forest Lovers," two copies are ordered for the regular collection, and for the collection of duplicates as many as we feel reasonably sure will "go,"—*i.e.*, as many as are likely to keep in circulation until they have approximately paid for themselves. Sometimes we order only one or two for the duplicate collection: in other cases we feel safe in buying ten or a dozen at the outset. If these all go out immediately, and there is still an eager demand, we buy more, gauging purchases by the probable extent and duration of the "run," and basing our judgment on the intrinsic merit of the book, on the methods of advertising, and on local interest. Perhaps I can best explain by specific illustrations.

For the first year or so after "Ben Hur" appeared two copies in the regular collection were sufficient to supply the demand. After a while religious sentiment began to find great merit in it. We put a few copies in the collection of duplicates, then a few more, then ten more, then twenty more, till finally we reached a total of fifty. These for a while were insufficient to meet the call. Later, many idle copies appeared on the shelves; but the whole lot cost the library nothing.

No book has ever had a greater "run" in St. Louis than "Trilby." In addition to the general influences three of the largest literary clubs, all meeting in church guild or lecture rooms, gave severally an evening to criticism and discussion of the novel. Of its popular

qualities we had knowledge through its serial publication. But we began with a conservative order for two regulars and four duplicates. From time to time the number was increased till the total reached one hundred, six regulars and ninety-four duplicates. For some eight or ten weeks none of these ever got to the shelves, being absorbed by the "reserve list" as soon as returned. When duplicate copies began to stand idle on the shelves they were transferred to the regular collection, and made available to card-holders who were waiting their chances for one of the regular copies. The ninety-four "C.D.'s" more than paid for the whole hundred; thousands of readers were supplied; and we had enough "Trilbys" left to last, it would seem, for all time to come.

Just now the favourites here—and I suppose throughout the country—are "David Harum" and "Richard Carvel." The author of the former had not been heard of before. Last October the book appeared on the counter of a local bookstore. A copy was ordered on approval. A glance through it showed that it had the elements of popularity, and another "regular" copy was bought. A few days later, favourable reviews having in the meantime caused some call for it, three copies were placed in the collection of duplicates. Since then the number has been gradually increased, till we now have fifty copies. These never reach the shelves, the "reserve" list containing about forty names for "regulars" and ten for "duplicates." If this continues we shall add twenty-five copies more. We should probably have done so before this if a very limited book-fund had not compelled extreme caution. The author of "Richard Carvel" had already achieved a *succès d'estime* and was a St. Louis boy. But we were in shoal water, and our first order was for only one regular and two duplicates. A member of the staff hurried through the book, and a few more copies were immediately ordered. Favourable reviews created a demand, and additional copies were purchased. We now have twenty-five, all of

which are bespoken a week ahead. August is not the reading time of year, and we shall probably double the number in the autumn.

Popular magazines may be classed with new novels as reading matter for which there is an active demand for a limited period. We meet this call by placing in the collection of duplicates a varying number of copies, depending on the popularity of the respective publications. Of "Century" and "Harper," for example, we take twenty-six copies, two for the reading-room and twenty-four for the collection of duplicates. Of less popular periodicals, such as "The Atlantic," we take one for the reading-room and one for the collection of duplicates. Frequent call for a circulating copy of a magazine results in the addition of one or more copies to the collection of duplicates. Magazines are issued at the same rates as novels. The more popular pay for themselves and make up any deficit on the others. The surplus copies beyond what we want to preserve (we bind six copies of "Century" and "Harper") we sell at a reduced price as soon as a later number appears.

Occasionally we have recourse to this department to supply an eager, but temporary, demand for new books other than novels, such, for example, as Mark Twain's "Following the Equator," Nansen's "Farthest North," and Nordau's "Degeneracy." Sometimes we accommodate clubs by placing in the collection of duplicates two or three or half-a-dozen extra copies of some standard work they are studying. These volumes partially pay for themselves; they aid in the educational work of the library; and they are ready for any sudden demand from another club taking up the same topic. Some years ago our public school teachers were directed to use Rhind's "Vegetable Kingdom" in preparation of their lessons in botany. The book was too expensive for the teachers to purchase individually; and the library was not justified in buying so many more copies of a high-priced book than were neces-

sary to supply the normal demand. The extra volumes were placed in the collection of duplicates: for ten cents each teacher had the use of the book for two weeks: the net expense to the library was small; and it obtained at about one-fourth price enough copies of a standard work to last for years. After two or three years, upon the cessation of the special demand for the book, a number of copies were sold, and most of the balance were transferred to the regular collection. We thus had eight or ten copies of this valuable work for about the cost of two, besides having, for several years, rendered valuable assistance to a considerable body of teachers. An active Shakespeare cult that flourished in St. Louis for a number of years, which fructified in "A System of Shakespeare's Dramas" by one of the leaders, created a demand for another expensive work, Gervinus's "Commentaries." This was met in the same way and with the same result. But these are exceptional and subordinate uses: the chief and constant service of this collection is to meet, without expense to the library, the clamorous, but temporary, demand for successive popular favourites.

Does it work? Does it accomplish the object? Does it give entire satisfaction to the public?—Yes, it works. In great measure it accomplishes its purpose. But it does not give entire satisfaction. Was anything ever devised that *did* give entire satisfaction to thousands of people whose selfish interests were concerned? It is as satisfactory a solution as may be expected to a problem that contains the human factor. It disarms the objecting ratepayer; it furnishes the latest novel with reasonable promptness to everyone whose desire to read it reaches the degree of "tuppence-ha'penny"; and it benefits even those who do not use it by greatly lessening the number of competitors for the regular copies. To refer again to "Trilby" for an illustration. If we had not had this special collection we could not have increased the number of regular copies much—certainly not beyond ten. In the course of ten

weeks the "C.D." copies were read by over a thousand persons—probably fifteen hundred—who would otherwise have been competitors for the six or the ten "regulars." And just think of the friction thus avoided, of the verbal collisions warded off by these ninety-four buffers! Consider the saving of the sickness that comes of hope deferred, and the possible profanity prevented!

The "collection of duplicates" does not grow. As soon as the "run" on a book is over the extra copies are transferred to the main library. It is thus a constantly changing collection. The only permanent feature consists of certain fine sets of standard novelists, Dickens, Thackeray, Bulwer, Dumas, Hugo, and Scott. Though picked up at auction sales at half-price or less, these editions would not have been bought for the regular collection. In this special department they perform a useful function as a reserve to supply a pressing want or to gratify a fastidious taste that gladly pays five cents for a clean volume with large type, fine paper, and good illustrations. These books in time pay for themselves: it is only on that basis that they are in the library at all: they perform a useful service to a few without in the least infringing on the equal rights of the general public. Indeed, as in the case of the new books, they lessen, to the extent of their use, the demand for the copies in the main collection.

This department was established for the purpose above set forth, not, of course, with any view to profit. It does, however, yield a net profit of £40 to £60 a year. This is added to the general book-fund; and thus again the collection of duplicates inures to the benefit even of those who do not use it. When the plan was adopted this was a subscription library: it has worked equally well since the library was made free. It offers a special accommodation to those willing to pay for it without in the slightest degree interfering with the equal rights of card-holders who do not care to avail themselves of the privileges it offers. Indeed, as has been pointed out, it benefits even

those who may condemn the plan. It is voluntary co-operation grafted on the trunk of a rate-supported institution, which represents the enforced co-operation of all the citizens, those who use the institution and those who do not; and in the same manner it inures to the benefit of all.

The plan was adopted some years ago by the Mercantile Library of this city, and is about to be tried by another of the large public libraries of the country.

FREDERICK M. CRUNDEN.

AMERICAN NOTES.



THE appointment of a librarian for the Library of Congress to succeed the previous incumbent, John Russell Young, who died January 17th, 1899, has overshadowed every other recent event in the American library world. Appointments to this position are made by the President of the United States, and require also confirmation by the United States Senate. The Library of Congress, although nominally for the use of our legislative body while in session at Washington, is in a real sense the National Library. That it should more perfectly accomplish its function as the National Library is of exceeding importance to library interests throughout the country. Recognizing this library as having naturally relations of special helpfulness to all American libraries, albeit the ideal is as yet unrealized, the American Library Association, through its executive board and council, took active steps to influence the appointment. The following memorial was forwarded to President McKinley by the president of the American Library Association, Mr. William C. Lane, librarian of Harvard University :

"To the President of the United States :

"We, the undersigned members of the council of the American Library Association, respectfully represent the importance of appointing as librarian of Congress a man whose ability to deal with the problems of a large library has already been demonstrated by successful library administration.

"We recognize as essential qualifications for this position sound judgment, a knowledge of men and affairs, tact, firmness and energy, but above all administrative ability ; and we hold that the possession of these qualities, as applied to the management of a library, is best attested by actual experience in library work. We therefore believe that in any large library, and especially in the case of the foremost library in the country, now on the threshold of a period of new development, the appointment of an untried man is a hazardous experiment, not to be thought of if a competent expert can be secured."

Meanwhile counter influences were at work. Political hangers-on, possessing neither experience, training, nor qualifications, were willing to serve their country for the consideration of 5,000 dollars a year, and to distribute the library patronage. Other candidates, worthy in all ways save library experience, and with political backing, secured prominent mention, and one of them, the Hon. Samuel J. Barrows, was nominated by the President, but the Senate failed to confirm him. After the adjournment of Congress the President appointed Herbert Putnam, librarian of the Boston Public Library. Confirmation by the Senate, which will convene in December, is still necessary, but that is considered a foregone conclusion, and Mr. Putnam has assumed the duties of his office. This appointment, which aroused public interest to an unusual degree, was favourably, even enthusiastically, received by the general public.

Mr. Putnam belongs to a family long identified in this country with publishing interests. He has the happy

combination of scholarly and business instincts, the genius for administration, and the power of controlling and leading men which, united, make up the ideal librarian.

The following resolution, passed at the last meeting of the American Library Association, May, 1899, expresses library sentiment :

“ Voted, That the American Library Association desires to record its appreciation of the principle recognized by the President of the United States in his selection of a librarian of Congress; that fitness, training, and experience should determine the choice of those charged with the administration of libraries.”

In the present stage of library development the recognition of this principle in the appointment of a librarian of Congress, after public attention had been focussed on the matter for two months, is of a significance hardly possible to over-estimate.

The question of expert service is becoming a vital question in the library field as well as in many others. Politics play no inconsiderable part in library appointments in this country, especially in the western states. State libraries suffer more directly from political interference than any other type of library. But city libraries under public control, although often beginning their career entirely unmolested by the politicians, after reaching a fair degree of development through the public-spirited services of trustees and competent librarians, attract the attention of the place-hunters, and in the struggle ensuing frequently succumb for a time to the spoils system. The protection of a library is secured by so fitting itself into the needs of the community as to create an overpowering public sentiment which will defend it if threatened.

An appeal to local pride is often made in opposition to appointments from outside the city. This cause operates against expert service more powerfully than politics. It is very easy for a city newspaper to make it appear ridiculous for the trustees of a public library to seek outside

the city limits a person competent to conduct an institution of the city. City money should go to our citizens is the principle enunciated. Very few citizens, even the most intelligent and public-spirited, can see the fallacy of this argument, because they do not realize the professional character of librarianship until a library in their midst has furnished an object-lesson in the superior efficiency of a library under professional direction.

Dr. Charles W. Eliot, president of Harvard University, and one of the most influential educational leaders in the country, states the case well: "Confidence in experts, and willingness to employ them and abide by their decisions, are among the best signs of intelligence in an educated individual or an educated community; and in any democracy which is to thrive, this respect and confidence must be felt strongly by the majority of the population."

The argument for expert service in all the important positions of the library is that the high ideal which modern librarians have worked out can only be realized by the librarian who possesses the requisite qualifications and a fine insight into the intricate problems of the library, and is backed by an intelligent corps of assistants capable of fulfilling his requirements. The struggle for librarianship, as one of the professions, is still keen, but its outcome is certain, because a library under expert leadership develops an efficiency not attained by holding to the policy advocated by the local newspaper. The citizens themselves will finally put their own interests first and demand librarians rather than politicians.

The twenty-first annual conference of the American Library Association held its session in Atlanta, Georgia, May 9th to 12th. The most important business was the revision of the constitution, which consisted mainly in an extension of the powers of the council.

A session on open shelves was the feature of the conference. There was not enough diversity of opinion to

cause excitement, but the very marked change of sentiment since the policy was first advocated a few years ago, and the unusual interest displayed, made it a notable occasion. The keynote of the discussion was given in the opening paper by Mr. W. H. Brett, librarian of the Cleveland public library, probably the first large library to adopt free access: "Indeed, I am inclined to take the position that no argument for open shelves is necessary—that the burden of proof rests with those who would restrict."

There was practical unanimity in favour of the open-shelf policy, the only difference of opinion being as to the methods of applying it. Some would give the public access to a large body of selected books and admit only scholars to the stack, claiming that the average reader gains greater pleasure and profit by examining a careful selection of books. Others would give unrestricted access to all the books in all types of libraries. The stack system has been generally adopted for large and small libraries built in this country during the last ten years, and this system hinders many institutions from trying the experiment of free access.

Clearly, access to shelves is advocated by the majority of American librarians because it is believed that this plan enhances the value of the library to the people using it, and makes it more likely to be used by the entire community. The people like the plan because it makes it easier for them to find what they want, and because it gives them the same feeling of ownership and delight which a man has in his own private library. The change from closed to open shelves is sure to arouse the enthusiasm of the people for the library. It is also found that this plan diminishes the cost of administration. Even if it were true that an increased number of books are lost and that the cost of rearranging the books on the shelves is greater, this would be more than counterbalanced by the saving of service in bringing books from the shelves. In other words, the open-shelf system is actually cheaper than the closed.

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This seems to me a fair and unprejudiced statement of actual conditions and opinion, not an individual judgment. I am well aware that English sentiment and experience in this line is quite different from our own. The reason for this diversity would be an interesting investigation for students of comparative library science and of human nature.

SALOME CUTLER FAIRCHILD.

NOTES ON BOOKS AND WORK.¹

BIBLIOGRAPHY, LITERARY HISTORY, AND COLLECTING.



WITH the approach of winter book-sales begin again, and by a new and convenient arrangement Mr. Slater brought out his annual volume of "Book-Prices Current" just in time to enable collectors to review last season's doings before its successor began. As usual, Mr. Slater's preface notes some points of interest, more especially the rapid rise in the average prices per lot of the books sold, and the special appreciation of books from the Kelmscott Press and the earlier works of Stevenson and Kipling. As regards average price, in 1892-3, the sale of 49,671 lots realized £66,470, or £1 6s. 7d. apiece; in 1898-9 the price obtained for 36,728 lots was no less than £109,141, or £2 19s. 5d. each; and the fact that the average has risen every year since 1892, without a single relapse, shows that the advance is not accidental, nor due to one or two exceptional sales.

That the Kelmscott Press books and those of Stevenson and Kipling have borne their share in this advance is undeniable. Last season Kipling's school magazine sold

¹ Articles on different subjects will appear in each number under this heading.

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for £101, the leaflet edition of Stevenson's "Kidnapped" for £30, the Sydney edition of "Father Damien" for £41, the "Story of a Lie" for £30 10s., while the "Moral Emblems" (both series with advertisements) fetched the same sum, "Not I" £22, and "Rob and Ben" £16 5s., all of these latter books being mere toys.

As for the Kelmscott Press books, the frequency with which they are coming under the hammer has hitherto quickened rather than retarded their advance. Even on a comparison of the prices of months so close together as February and July, we find "The Glittering Plain" rising from £25 10s. to £28, the Keats from £19 19s. to £27, the Herrick from £11 to £20, Chaucer from £44 to £58 10s., "The Earthly Paradise" from £18 10s. to £24 10s., and the "Jason" from £8 15s. to £14. The volumes less sought after fluctuate a little up and down, but their prices on the whole maintain their steady advance, the "Guenevere," for instance, fetching exactly the same sum (£7 5s.) at each of the three chief Kelmscott sales of the spring and summer. Taken all round a complete set must now be worth quite fifty per cent. more than it was a year and a half ago.¹

The reason of these advances is not far to seek. Collectors, though people who wish to sell cropped and crumpled copies of Geneva Bibles or the commonest Elzevirs will never believe it, are not fools, and nowadays English and American buyers have settled down into a steady preference for two classes of books: those that are beautiful to look at and those that they can read. Books of interest only for the history of printing barely keep their prices, but old books in readable English have advanced quite as rapidly as modern ones; witness

¹ The high prices of the summer have tempted holders of Kelmscott books, and the sale catalogues which have come in since this was written show that there is some danger of the market being flooded. If prices temporarily decline there will be no cause for wonder.

the £510 paid for the imperfect copy of "The Troublesome reigne of John" (1591), and the £410 for the scrubby vellum copy of Wynkyn de Worde's "Helyas." When we find that the unique manuscript of the York Plays sold for only £121, these prices seem merely capricious, but the York Plays are in a difficult writing and a difficult dialect, and "collectors" do not care to buy books in which an inquisitive friend may defy them to read or expound a given passage. Had the plays had illuminations the case would have been very different.

Students with old-fashioned tastes are rejoicing now that, by the opening of the John Rylands Library, the Spencer books, with Mrs. Rylands' additions to them, are at last accessible. The books exhibited on the opening day made a splendid show in all the spotlessness which results from careful selection and half a century of private ownership. The two¹ most interesting cases were those that contained the block-books (and with them the famous "S. Christopher") and the English "uniques." As the exhibition was only hastily organized and may not be continued in its present form, it seems worth while to give a summary of the contents of the English case :

Caxtons: Death-Bed Prayers [1483]; Blanchardyn and Eglantine [1489]; The Four Sons of Aymon [1489].

Machlinia: Treatise on the Pestilence [1486]; the two other copies known of this work in each case represent another edition.

Wynkyn de Worde: Morte d'Arthur [1498]; Ars Moriendi [1498]; Psalterium Latinum [1499]; Erasmus's Familiarium Colloquiorum Formule [1520]; Lily's De Ocho Orationis Partium Constructione [1531].

Pynson: Directorium Sacerdotum [1498]; J. de Garlandia's Liber Synonymorum [1500]; Breviarium ad usum Sarum [1507].

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Notary: Of Evil Tongues [1510].

Pepwell: Modus Tenendi Curia Baronis [1521].

Gerard Wandsforth, York: Expositio Hymnorum et
Sequentiarum [1507].

John Gachet, Hereford: Ortus Vocabulorum [1517].

Nicole Marcant: Parvula [1500].

Truly a very interesting "nosegay," as Dibdin would have called it; and it is satisfactory to know that the regulations for the use of the new library are sufficiently strict to ensure the books being used only by those likely to value them.

Another exhibition which will still be open when this number of "The Library" is published is that of the Morris collection and specimens of fine printing and illumination in the "Arts and Crafts" at the New Gallery. The Morris collection is exceptionally fine, and the other work, though marred occasionally by eccentricities, is full of promise for the maintenance of the high place which British printing now holds in comparison with that of other countries. As we write, news comes of the establishment of yet another press for artistic printing, and one that is likely to be the truest successor to that of Morris himself.

At the November meeting of the Bibliographical Society Mr. Cyril Davenport is reading a paper on "Leathers used in Bookbinding"; December brings the Annual Meeting; the programme for the rest of the session includes papers by Sir E. Maunde Thompson ("English Handwriting," Part 2), Mr. Faber ("Printing in Sicily"), Mr. Proctor ("The Earliest Greek Types"), Mr. Welsh ("The Sir Thomas More Collection at the Guildhall"), and Professor Ferguson (Reisch's "Margarita Philosophica"). The Society continues to be eminently prosperous, and its roll of members is always full, though no enthusiast has as yet proposed a motion similar to that

of which notice has been given for the annual meeting of the Edinburgh Bibliographical Society, which would practically make membership hereditary from father to son!

The subjoined list of books germane to our subjects is probably not complete, Mr. Gosse's "Life of Donne" and Dr. James's account of the manuscripts at Peterhouse being intentionally omitted in order that justice may be done to them when they have been read. The only merit that can be claimed for the brief notes is that they are written at first-hand. Unless otherwise stated, all the books mentioned have been published in London and during the present year.

MANUSCRIPTS.

Illuminated Manuscripts in the British Museum: miniatures, borders, and initials reproduced in gold and colours, with descriptive text by George F. Warner, M.A. First series. 15 plates. Printed by order of the Trustees. Folio. 50s.

The majority of the plates in this "first series" are chosen from English and French manuscripts of the twelfth, thirteenth, and fourteenth centuries, the reproductions by Mr. Griggs being certainly an advance on any previous attempts to reproduce illuminations by chromolithography. Mr. Warner's descriptions give a complete account of each of the manuscripts illustrated. As was the case with the "Sforza Book of Hours," all the copies of the portfolio were subscribed for on publication, and it is now out of print.

Thirty-two Miniatures from the Book of Hours of Joan II., Queen of Navarre; a manuscript of the fourteenth century. Presented to the members of the Roxburghe Club by Henry Yates Thompson.

The Chiswick Press. 4to. Not sold.

This Book of Hours of Joan II. came into the possession of Mr. Yates Thompson by his purchase of the "Appendix" to the famous Ashburnham Collection. In 1621 it was in the library of the Cordelières of the Faubourg Saint Marcel, and then enjoyed the distinction of being described by no less a scholar than Fabri de Peiresc. Mr. Thompson's researches connect it with three other manuscripts, all famous: the Belleville Breviary, and the "Petites" and "Grandes Heures" of the Duc de Berri. The miniatures are well reproduced by photogravure, and the book is an important addition to the literature of French illuminated manuscripts.

The Sources of Archbishop Parker's Collection of MSS. at Corpus Christi College, Cambridge, with a reprint of the catalogue of Thomas Markaunt's library. By Montague Rhodes James, Litt.D. Cambridge, printed for the Cambridge Antiquarian Society. 8vo. 5s.

Out of about three hundred and eighty vellum manuscripts in the Parker Collec-

tion, Dr. James is able to offer notes as to the origin of nearly two hundred, of which forty-seven are traced to the library of Christ Church Priory, Canterbury, and twenty-six to that of St. Augustine's Abbey. Among the books identified one belonged to Thomas à Becket and another to Stephen Langton. Dr. James pleads strongly that "every one of the older collections of manuscripts in England ought to be analyzed from the point of view of the provenance of its component parts," and has set a brilliant example of how it should be done.

Éléments de Paléographie. Par le Chanoine Reusens. Louvain, chez l'Auteur. 8vo. 25 francs.

A painstaking treatise on palæography, valuable, if only for its numerous plates, many of which, however, are copied from those published by the Palæographical Society, while some of the smaller examples in the text come from Sir E. M. Thompson's "Handbook of Greek and Roman Palæography." But the fact that the book is already out of print proves how greatly a volume of this size and price was needed.

British Museum. A Guide to the manuscripts, autographs, charters, seals, illuminations and bindings exhibited in the Department of Manuscripts and in the Grenville Library. With 20 plates. Printed by order of the Trustees. 8vo. 6d.

The departmental guide to the manuscripts exhibited at the British Museum has always been an interesting little pamphlet, in virtue of its well-chosen extracts from autograph letters and from the manuscripts illustrative of English history. In this new edition it is for the first time illustrated, the twenty plates, executed as well as the cheap process employed permits, showing letters of Cromwell, Washington, Nelson, and Gordon, the Articles of Magna Charta, Lady Jane Grey's Prayer Book with her inscriptions in it, the entries in Milton's family Bible, and several pages from manuscripts ranging from the Codex Alexandrinus and the newly-found Bacchylides to specimens of illuminations of the fifteenth century.

PRINTED BOOKS.

Reseña historica en forma de diccionario de las Imprentas que han existido en Valencia desde la introduccion del arte tipografico en España hasta el año 1868. Con noticias bio-bibliograficas de los principales impresores. Por José Enrique Serrano y Morales. Valencia, imprenta de F. Domech, 1898-9. 8vo. 20 pesetas.

With the materials at his disposal Don Serrano y Morales might have written a connected history of printing in Valencia. In the form he has given it, his book will only be used as a work of reference, but it is full of information, and the articles on the earlier printers are illustrated with very useful facsimiles.

Three Hundred Notable Books added to the Library of the British Museum under the Keepership of Richard Garnett, 1890-1899. Printed by T. and A. Constable for the editors and subscribers. March, 1899. 4to. Not sold.

Edited by the author of these notes and Mr. Robert Proctor, and presented to Dr. Garnett on the day of his retirement. Although very hastily compiled, the list, being put together from Dr. Garnett's own annual reports, represents, not unfaithfully, the great wealth of books which, by his judgment and good fortune, were added to the library during his tenure of office, the old English and Spanish additions being especially notable. A review of this book in the "New York Times" elicited the following week (Saturday, August 26th) an interesting list of three hundred books added to the New York Public Library (Lenox and Astor branches) since 1870. This, deserves reprinting in a more permanent form.

An Index to the Early Printed Books in the British Museum: from the invention of printing to the year M.D. With notes of those in the Bodleian Library. By

Robert Proctor. Fourth section. Registers. Kegan Paul and Co. 8vo. 16s. net.

This final instalment of Mr. Proctor's "Index" to the "incunabula" at the British Museum and the Bodleian consists of five "registers" or alphabetical lists, which would probably have been called "indexes" if the word had not already occurred in the title of the book itself. They give respectively (i.) reference to towns in which printing was carried on, printers, and publishers; (ii.) author-list of books in the order of Hain's "Repertorium"; (iii.) a similar list of books printed in the Low Countries in the order of Campbell's "Annales"; (iv.) books not in Hain; (v.) books printed in England. Of each list it may be said that it gives a maximum of information in a minimum of space, a characteristic of all Mr. Proctor's work.

A Defence of the Revival of Printing. By Charles Ricketts. Printed at the Ballantyne Press. Decorated by Charles Ricketts. Sold by Hacon and Ricketts. 1899. 8vo. 6s. net.

The revival of printing is hardly in need of a defender, and Mr. Ricketts' "defence" is indeed chiefly directed against certain criticisms on his own share in it. Incidentally, however, he makes some excellent observations on the lines on which all sound printing and type-cutting must proceed, and his pamphlet is one of the pleasantest of the "Vale" books.

LITERARY BIOGRAPHIES.

Etienne Dolet, the Martyr of the Renaissance, 1508-1546: a biography by Richard Copley Christie. New edition, revised and corrected. Macmillan and Co. Small 4to.

After nineteen years, Mr. Christie has issued this revised edition of the biography by which Etienne Dolet was rescued from the obscurity into which his name had been allowed to sink. Mr. Christie's passion

for accuracy made his first edition so nearly flawless that the changes now introduced are of less importance than would be the case in most works revised after so long an interval. But a new document concerning Dolet's printing partnership is now printed as an appendix, and some additions have been made to the bibliography.

Johnson Club Papers. By Various Hands. T. Fisher Unwin. 8vo. 7s. 6d. net.

A very pleasant volume of essays, which, if they do not often bring forward many new facts, are excellent appreciations of Johnson from different points of view. The "various hands" include those of Mr. Birrell, Dr. Birkbeck Hill, J. Genadius, the late Greek Minister, Mr. G. H. Radford, Mr. Massingham, and other members of the Johnson Club. Dr. Hill's essay on Boswell's proof-sheets is certainly the newest and one of the most entertaining of the collection.

James and Horace Smith, joint-authors of "Rejected Addresses." A family narrative based upon hitherto unpublished private diaries, letters, and other documents. By Arthur H. Beavan. With 5 portraits. Hurst and Blackett. 8vo. 6s.

Owes its main interest to its extracts from the very remarkable diary kept by the father of James and Horace Smith, a delightful person, who deserves to be better known.

Life, Writings, and Correspondence of George Borrow, derived from official and other authentic sources. By William I. Knapp, Ph.D., LL.D. With portrait and illustrations. 2 vols. John Murray. 8vo. 32s.

A book which all students of Borrow must possess, but which is nevertheless distinctly disappointing. Borrow's keen eye for the picturesque led him to use, in his own works, almost all the material which would have lent interest to his biography,

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and Dr. Knapp is too much concerned with the ungrateful task of making small corrections.

Letters of Thomas Carlyle to his youngest sister. Edited with an introductory essay by Charles Townsend Copeland. With portrait and other illustrations. Chapman and Hall. 8vo. 6s.

The pleasantest of recent additions to Carlyle literature. Carlyle was always brave and tender in his communications to his own family, and this volume of letters, which includes some to his mother, shows him at his best.

The Life of William Morris. By J. W. Mackail. Longmans. 8vo. 32s. net.

Chiefly valuable for its delightful account of Morris's early years at Oxford and in London, but of interest throughout, though the accounts of the Kelmscott Press and of Morris as a collector of books and manuscripts are disappointing. To render acknowledgments where they are due, it may be mentioned, by permission of the Editor, that the pleasant form of this book, printed at the Chiswick Press, suggested that of this new series of "The Library."

Matthew Arnold. By George Saintsbury. Blackwood. 8vo (Modern English Writers). 2s. 6d.

LITERARY HISTORIES.

A History of English Dramatic Literature to the death of Queen Anne. By Adolphus William Ward, Litt.D. New and revised edition. 3 vols. Macmillan and Co. 8vo. 36s. net.

The first edition of Dr. Ward's book was published in 1875, and has long been regarded as the standard history of the English drama. In the present edition it has been so rigorously revised that, especially in the earlier part, improvements are to be found on almost every page.

A History of Japanese Literature. By W. G. Aston, C.M.G., D.Lit. W. Heinemann. 8vo (Short Histories of the Literature of the World). 6s.

A very pleasantly written book on a subject as yet unhackneyed. Japanese literature is curiously topsy-turvy, much of that written at the beginning of the present century being, to our ideas, hopelessly antiquated, while the lady authors of the "Genji Monogatari" and the "Makura Zōshi," who lived before the Norman Conquest, have much in common with the novelists of to-day. Mr. Aston's book is a most excellent guide, and a distinguished Japanese scholar has assured us it is trustworthy.

A History of Bohemian Literature. By Francis, Count Lützow. W. Heinemann. 8vo (Short Histories of the World's Literature). 6s.

Bohemian literature is mainly theological, and Count Lützow's history of it is distinctly dull. The least interesting volume which has appeared as yet in Mr. Gosse's excellent series.

BOOKBINDING.

English Embroidered Bookbindings. By Cyril Davenport, F.S.A. Kegan Paul and Co. Small 4to (vol. i. of "The English Bookman's Library"). 10s. 6d. net.

A full account of the history of embroidered book-covers in England, and of the different methods of working them, illustrated with fifty-two plates by Mr. Griggs, of which six are in colours, the rest in black and white. Embroidery was applied to books in England as early as the fourteenth century, and in the sixteenth and seventeenth centuries played a great part in English bookbinding, its use in other countries being small. Hence the selection of Mr. Davenport's book to lead off "The English Bookman's Library." The present writer, as editor of the series, contributes a "Jingo" introduction, in

which he sets himself seriously to prove that "there is no art or craft connected with books in which England, at one time or another, has not held the primacy in Europe."

BOOKPLATES.

Die schweizerischen Bibliothek-zeichen (Ex-Libris) Zusammen-
gestellt und Erläutert von L.
Gerster. Kapellen. 4to. 25
marks.

A very superfluous production.

BOOK-SALES.

Book-Prices Current: a record
of the prices at which books have
been sold at auction, from October,
1898, to July, 1899, being the
season 1898-1899. Vol. xiii.
Elliot Stock. 8vo. 25s. 6d.

A volume of more than usual interest.
The index, as in previous years, is by far
its weakest point.

MISCELLANEOUS.

Essays in Librarianship and
Bibliography. By Richard Gar-
nett, C.B., LL.D. George Allen,
8vo (The Library Series). 6s.

Part of the charm of these essays lies in the "occasional and desultory character" which Dr. Garnett emphasizes in his preface. They show what are the topics on which he has cared to speak or write, when called upon for addresses or papers during the last twenty years, and convey incidentally a very fairly complete history of all that has been going on in the library of the British Museum, more especially with relation to the printing of the catalogue. The articles on "Paraguayan and Argentine Bibliography," "The Early Italian Book Trade," "Some Book-Hunters of the Seventeenth Century," and "Colophons of the Early Printers" are delightful incursions into book-land.

Index to the Periodicals of
1898. Compiled by Miss Hether-
ington. H. Marshall. 8vo. 10s.
net.

An excellent piece of work, for which
most readers and all journalists should be
grateful.

A. W. P.

SCIENCE.



THE past few months, if they have added little to the stock of scientific knowledge, have been signalized by the death of two of the most original scientific thinkers of our time, Frankland and Bunsen. The latter was the *doyen* of chemists, and, though he still retained a nominal connection with his university, had long retired from practical work. The former, who celebrated last year the jubilee of his fellowship of the

Chemical Society, was still an active worker. It is not too much to say that he was the most distinguished of the group of scientists by whom the foundations of the theory of modern chemistry was laid.

The question of an International Catalogue of Scientific Literature is still under discussion. The utility of such a scheme to the general public as well as to the worker at any branch of a science is obvious, but it is to be feared that the ideal scheme of classification has not yet been drawn up. Certainly the schedule of classification drawn up by the Royal Society Committee is receiving some vigorous criticism, especially from the other side of the Atlantic. The Royal Society propose, provided sufficient support is given them, to begin this catalogue as from January 1st, 1900. It would be interesting to know how many promises they have received from intending subscribers.

The attention of librarians should be directed to the course of Cantor Lectures on the tanning of leather, which have just been published by the Society of Arts. The causes of the rapid perishing of calf and of the relatively superior permanence of morocco have certainly their reasons in the manufacture of these varieties of leather. A joint committee of bookbinders and librarians has been formed, we understand, to promote inquiry into the subject, and Mr. Procter's lectures come very seasonably.

An attempt is being made to obtain from the Government some financial aid towards the establishment of a Bureau of Ethnology. It certainly seems remarkable, though characteristically English, that a nation which rules the most heterogeneous races, and which has the best opportunities for getting together a representative collection, lags far behind not Germany or the United States, but even the smallest European states.

A very brilliant chemical research has been brought to a conclusion this summer, and a long-standing chemical problem of classification solved by the solidification of hydrogen by Professor Dewar. As our readers will re-

member, hydrogen was generally classed with the metals, acids being regarded as salts of hydrogen, in which the hydrogen could be replaced by another metal. Certain properties of hydrogen, however, raised doubts in the minds of chemists, and, many years ago, Professor Armstrong laid down the theory that hydrogen was theoretically not the first member of a series of metals, but rather the first member of a series of paraffins (followed by marsh gas, ethane, etc.), whose general term is $(C_n H_{2n+1}) H$, where when n is 0, 1, 2, etc., the formula of the compound is H_2 , CH_4 , C_2H_6 , etc. By a series of brilliant experiments, Professor Dewar obtained a solid which in the lower part was a transparent ice, but on the surface was frothy and white. This solid evaporated entirely, and the gas from it was pure hydrogen. The melting-point of solid hydrogen is between 16° and 17° absolute, nearly 450° Fahr. below zero. This discovery brings us one step nearer the ultimate stopping-place of scientific research—the state where all motion, internal and external, of the molecules ceases—the absolute zero.

Just at this time, however, the minds of scientific men are disturbed by questionings as to the foundations of our scientific beliefs. We have long held that the chemical atom is the smallest particle of matter that can have an independent existence, and that only momentary. Professor J. J. Thomson has just published his suggestion that masses smaller than atoms have to be reckoned with in electrical research. The whole state of opinion on the subject is fluid, and we may be still driven to accept some modified form of Prout's hypothesis. The old definition of a chemical element as a body made up of similar atoms, while no better can be substituted for it, must be retained, but with a greatly modified signification.

The life of a storm is a short and busy one. The longest-lived one on record is the West India hurricane of August last, which was first met on August 3rd, reached Porto Rico on the 8th, Florida on the 13th, and travelled

up the U.S. coast till the 19th. It then went out to sea, and was last met with on August 21st in a very weakened state.

The recent developments in photography, or rather in the production of images on a photographic plate in the dark, promise to lead to a practical result in a new process invented by Mr. J. H. Player, and called by him the "absorption" process. Here the picture or document to be copied is laid down face uppermost, and a sheet of "bromide paper" is laid on it with the sensitive surface in close contact. The light acts on the back of the "bromide paper," and after development a good negative is obtained. The process promises to be one of great value.

The following notes on some recent books may be of use to our readers:

MATHEMATICS.

Elements of Quaternions. By Sir W. R. Hamilton. Second edition. Vol. I. Edited by C. J. Joly. 8vo.

A re-issue of this important mathematical classic, which has long been out of print.

ASTRONOMY.

A Short History of Astronomy. By Arthur Berry, M.A. Murray, 8vo.

May be recommended for intermediate students.

The Tides and Kindred Phenomena in the Solar System. By Professor G. H. Darwin. Murray, 8vo.

A reference book on this rarely understood subject: should be in all free libraries.

METEOROLOGY.

Wetterprognosen und Wetterberichte des XV. und XVI. Jahr-

hunderts. Edited by Professor G. Hellman. Berlin, 8vo.

A list of early weather and other meteorological prophecies in the fifteenth and sixteenth centuries, with specimens.

PHYSICS.

Curiosities of Light and Sight By Shelford Bidwell. 8vo.

An account of some remarkable experiments in the study of vision and of the defects of the eye, from the point of view of optics.

CHEMISTRY.

Chimie Végétale et Agricole. Par M. Berthelot. 4 vols. Paris, Masson.

The record of sixteen years' original work at the agricultural station at Meudon.

A Short History of the Progress of Scientific Chemistry in our own Times. By Professor W. A. Tilden. 8vo.

A readable account of the lines of chemical research and its chief results.

Sewage Analysis : a Practical Treatise on the Examination of Sewage and of Effluents from Sewage. By J. A. Wanklyn and W. J. Cooper. 8vo.

Contains much information.

The Microscopy of Drinking Water. By G. C. Whipple. New York, 8vo.

A complete and useful account of the microscopical examination of water.

Liquid Air and the Liquefaction of Gases. By T. O'Connor Sloane. 8vo.

American popular treatise.

Die Aetherischen Oele. By E. Gildemeister and F. Hoffmann. Berlin, 8vo.

A valuable account of the history, extraction, and valuation of essential oils.

ZOOLOGY.

The Penycuik Experiments. By J. C. Ewart. 8vo.

A full account of interesting researches on the subject of hybridization between zebras and horses.

Cries and Call-notes of Wild Birds. By C. A. Witchell. Gill, 8vo.

A reproduction of over 100 notes of common wild birds.

BOTANY.

The Soluble Ferments and Fermentation. By J. Reynolds Green. Cambridge, 8vo.

A most important work to all engaged in the fermentation industries.

BACTERIOLOGY.

Bacteria, especially as they are related to the Economy of Nature, to Industrial Processes, and to the Public Health. By George Newman, M.D., etc. Murray, 8vo.

A very clear account of the various parts played by Bacteria, useful or dangerous.

ANTHROPOLOGY.

The Book of the Dead. Facsimiles of five papyri, with transcripts, translations, etc. By E. A. Wallis Budge. 98 plates. Folio.

Throws new light on some of the most important aspects of Egyptian religion.

Die Spiele des Menschen. By K. Groos. Jena, 8vo.

A comprehensive and sympathetic account of the games of children and men, analysing the motives and sources of pleasure in them. A sequel to his book on "The Games of Animals."

BIOGRAPHY.

Life and Letters of Sir Joseph Prestwich. Written and edited by his wife. Edinburgh, 8vo.

An interesting biography which contains much of the history of recent geological research.

Huygens. Œuvres complètes de Christian Huygens. Publiées par la Société Hollandaise des Sciences. Vol. 8. La Haye, Nijhoff, 4to.

Contains the correspondence of the famous astronomer between 1676 and 1684.

R. S.

ART EXHIBITIONS AND ART CATALOGUES.

THE book-catalogue and the picture-catalogue stand, manifestly, on a different footing. Broadly speaking, the former is required only for reference; the latter, for description and explanation. The former is hardly needed when the student has before him the books it catalogues; the latter is mainly consulted in front of the pictures (let us say) recorded in its pages. It is useless to carry further the analogy or the contrast of idea in the compilation of the two; but I would draw attention to the fact that the guide-lists to the majority of the most important exhibitions of the day are ridiculously inadequate and unpardonably dry.

There are exceptions, I know—I am coming to them presently. But everyone will admit that in a great proportion of cases the picture-catalogue consists merely in a bald list of titles. For example, I come across a picture representing a stream, signed (or executed, obviously) by Mr. Jones, R.A. I look at my catalogue and find, of course, "No. 22. The Stream. Henry Jones, R.A." Or else, in place of title, we have a couplet or a verse from one of the poets, which has been so artlessly fitted to the picture that no one could deceive himself with the idea that the painting was wrought as an illustration of the poem. Or, in a third picture, I see a group of peasants walking wearily along a country road, as the setting sun touches the profile of their backs with an edge of gold, and casts a blue-black gloom into the shadow of the trees yonder, in the middle distance. It is one of our friend Lyndon's most popular and most frequently-repeated effects. "'Homewards,' I suppose," I mutter. I consult the catalogue and find it

is "Homewards"—by Walter Lyndon. *Et puis après?* I throw away the catalogue as I would a furniture sale-list—as a thing of no importance, artistic or literary, unworthy of preservation; and reflect on the opportunity that has been lost to the artist, and to the gallery too, maybe, in the wanton sacrifice of the utility or charm that might have made an appeal to every intelligent visitor.

The majority of picture exhibitions, no doubt, deserve no better fate, and the record of titles is as much as can reasonably be conceded to the demands of history. Moreover, in the case of the summer exhibitions at the Royal Academy, the Paris Salons, and similar displays of contemporary effort, description or other kind of information would clearly be out of the reckoning; and those who care to know anything about the personality of the people who have sat for their portraits—about the scenes dramatically depicted—about the countryside so charmingly rendered—must fall back upon the good pleasure and the knowledge of the newspaper critics. The Academy and the Salons have their own special methods for excluding information from their pages; but in the circumstances, perhaps, no other course is open to them. And as the Academy is naturally accepted by Bond Street as the *arbiter elegantiarum* in such matters, Bond Street catalogues equally are models of reserve. One gallery, indeed, might be named as an honourable exception, through its systematic introduction of prefaces contributed by well-known writers; but here literary enterprise begins and ends. Not that catalogues really need the aid of literary flavour; but if they are to serve their purpose completely, they should contain such information—biographical, descriptive, cyclopædic—as should transform the useless subject-list into a pamphlet of sufficient intrinsic value to secure its preservation in the art library, public and private. Perhaps it is this melancholy barrenness which has discouraged even the Art Library at South Kensington from making a complete collection of the catalogues of our chief annual

exhibitions—although it is the library of all others in which the art-student and art-historian might hope to find them. The Science and Art Department, doubtless, sees no advantage in collecting pamphlets in which a pool of text stagnates in a desert of margin—thinking, maybe, that no one could possibly wish to consult compilations containing nothing but mortuary lists of dead and gone collections.

But when we come to displays of real and permanent value, and of absorbing interest, the matter is entirely different. When great historical exhibitions of works by acknowledged masters are brought together, and the galleries in which they hang are regarded as shrines, as it were, to which the faithful must direct their art-pilgrimage, it becomes a duty on the part of the persons responsible for them that the catalogues should be at once a list, a record, and a treatise. This duty was well recognized by the conductors of the Grosvenor Gallery when, fifteen years ago, they began that fine series of collections of the works of Reynolds, Gainsborough, Vandyck, Millais, and the rest, which stamped their enterprise with the hallmark of excellence, and established an irresistible claim on the grateful recollection of all lovers and students of art. The catalogues compiled by Mr. F. G. Stephens have become classic in their way, and, though they may be disfigured here and there by blemishes rendered inevitable through unavoidable haste, they are to this day regarded as works not to be overlooked by anyone interested in the subject. Ownership, authorship, anecdote, biography, connoisseurship, criticism—all the facts, in short, proper to art-history—are to be found included in this delightful series, the perusal of which enhanced the pleasure of the visitor while it supplied a record of abiding interest to the general reader and of considerable value to the scholar. Similarly, the Burlington Fine Arts Club has petrified, as it were, the glory of a succession of noble shows, and has illustrated limited editions of its catalogues so sumptuously

that the very name of "catalogue" seems to assume a new significance and importance when applied to them. Again, in "A Century of Artists" (1889) Mr. W. E. Henley produced a catalogue of the Glasgow International Exhibition of 1888, in which etching, sketch, and comment were so united, that the splendid volume is treasured for other reasons than its lists; while his "Memorial Catalogue of the French and Dutch Loan Collection, Edinburgh International Exhibition, 1886" (1888) is valued for beauties other than its fine typography and brilliant illustration, even for excellences other than its art criticism.

But we may go further than this in our examples, especially in respect of the great permanent galleries. When the century was young it had long been recognized that any splendid collection which was worth the bringing together, and worth the while of visitors to journey long distances to see, was equally worth recording in text and illustration. The great private galleries were thus, in a sense, made available to the public, and few are the art libraries which do not even now contain John Young's publications of the Stafford Gallery, the Angerstein Collection, the Grosvenor House Collection, the Leicester Gallery, the Royal Gallery, and so on, soon to be followed by profusely illustrated catalogues, with generous text and notes, of such national galleries as those of London, Dresden, Berlin, Vienna, and Munich. France had also done her share, and done it exquisitely well, embarking on great enterprises in perfect confidence which the result amply justified. But not one of these publications approached in *completeness* the wonderful undertaking now on the point of publication, concerning which the secret has hitherto been well kept—the Catalogue of the National Gallery, in which *every picture without exception* is illustrated. The text has been supplied by Sir Edward Poynter, the director of the gallery, and, although the work does not aim at pleasing the general reader in the picturesque sense that Mr. E. T. Cook's

catalogue makes appeal to his love of poetry and anecdote, it is a pattern of what I hold that catalogues ought to be. Nothing on this scale has ever before been attempted; and in the interests of the public it is to be hoped that popular appreciation will justify the effort.

Seeing, then, that the importance of a satisfactory catalogue in connection with all fine exhibitions and collections is recognized as indispensable, we may well wonder at the supineness of the Royal Academy and other similar bodies, to whom the credit of the exhibitions themselves is due. We have quite lately seen five collections of extreme importance: the Rembrandt Exhibition at Amsterdam; that at the Royal Academy; the Velasquez Exhibition at Madrid; the Vandyck Exhibition at Antwerp; and the Cranach Exhibition at Dresden—and there is not a single catalogue among them of which the Grosvenor Gallery would not have been ashamed. The object, it almost seems, has been to see how much useful and interesting information could be withheld—by how much the educational and æsthetic value of the collection might be reduced. This is the more surprising as the Academy is known to derive nearly a third of its great income from the sale of its catalogues alone, and it might be thought that a compilation in which thoroughness was the aim, and an aim well accomplished, would insure a sale that would continue long beyond the brief limit of time set by the continuance of the exhibition. That, however, is a matter which concerns the Academy alone. But the public has a right to express its mind in its own interest, and to prefer a request to the Academy for a handbook to its Winter Exhibitions of Old Masters more useful and more worthy than those with which it is itself satisfied.

The coming season offers the desired opportunity. We are to have a Vandyck exhibition of our own very soon, which is, we all believe, to surpass the Antwerp display alike in numbers and brilliancy. The occasion seems to demand some reconsideration of the catalogue-scheme of tradition,

and appears to justify the Academy in inaugurating an era in which the literature of the collection might bear some sort of relation, in point of interest, to the pictures themselves. It is not only on behalf of the visitors to the gallery that this advantage may be claimed, but rather in the name of that greater public who for various reasons cannot visit the exhibition, and who, in the near future, may desire to possess themselves of a record of the display and of all which that display may signify. As a contribution to the literature of Vandyck, relatively meagre as it is, such a work, if committed to competent hands, would assuredly secure the respect (as well as the subscriptions) of the public.

M. H. SPIELMANN.

THE LIBRARIES OF GREATER BRITAIN.



It is our purpose to keep our readers informed on the condition and progress of libraries throughout Greater Britain, and we shall endeavour each quarter to record all that is new and interesting under this head. We think we cannot do better than begin this series of articles by a general sketch of the present position of the libraries of our principal Colonies.

AUSTRALASIA.

Although by no means the oldest, the Australasian Colonies have taken the lead in recognizing the literary necessities of their people, with the result that in almost every town worthy of the name a library is to be found either wholly or partially supported by state funds, varying from a few pounds to several hundreds, in addition to which there are numerous societies and institutions of a high

character, possessing valuable collections of literature and supported by a liberal membership. According to the latest official returns, there are in the Australasian colonies at the present time 1,359 libraries *receiving a government grant*, and containing 2,434,052 volumes. Of these the Colony of Victoria claims 424 with 1,029,743 volumes, or, roughly speaking, one volume per head of the total population. The Melbourne Public Library was founded in the year 1853, or only two years after the district of Port Phillip was severed from New South Wales, and created into an independent Colony, and can boast of the largest and perhaps the most representative collection of literature in Australasia. Up to the present time the cost of the building has been about £186,000, whilst the amount received from the government for its upkeep has been considerably over £600,000. It contains 480,000 volumes, pamphlets, and parts, including many historical documents relating to the early settlement of Australia, as well as a representative collection of general literature. Amongst many other libraries in Melbourne are the Library of Parliament, which is for the exclusive use of members of the Legislature; the Supreme Court Library, which contains about 22,000 volumes, and is free to members of the legal profession; the Patent Office Library with 7,000 volumes; and numerous other collections belonging to the scientific societies such as the Royal Society, the Linnæan Society, the Royal Geographical Society, and other equally useful institutions. In the country districts either public libraries or mechanics' institutes are to be found, containing several thousands of judiciously selected volumes, many of which receive books on loan from the Melbourne Public Library.

In New South Wales there are 324 libraries receiving government aid, containing 510,000 volumes, with the Public Library in Sydney as the chief centre. These figures do not include the collections of several private and other institutions which, if reckoned in, would raise the

number to approximately about one million volumes. The Sydney Public Library was founded in the year 1869 and now contains about 120,000 volumes, including all the best modern books, and a fine collection of works relating to the Australasian Colonies. This last has been rendered accessible to those residing outside the Colony of New South Wales by means of an excellent catalogue, compiled by a former librarian, Mr. R. C. Walker, under the somewhat misleading title of "An Australasian Bibliography." The library is purely a state institution, being under the control of the Minister of Public Instruction, and supported by a parliamentary vote, which was as much as £10,000 a few years ago, but has since been reduced. A special feature in connection with this library is the lending branch, a system having been adopted by which country libraries can obtain on loan works of a select kind, which in many instances would be too expensive for them to purchase. The system enables the Sydney Public Library to issue boxes of books containing from sixty to one hundred volumes to libraries in remote districts, and in the opinion of the Librarian, Mr. H. C. L. Anderson, is of great value to those who use it. Seventy-four boxes are constantly equipped for the work, but special boxes are made up to suit the peculiar needs of any group of students who apply for the assistance of the library. Amongst other collections in Sydney may be mentioned the University Library, with about 50,000 volumes, mainly selected for academic purposes; the School of Art, with 60,000 volumes, which is a circulating library with a nominal subscription; and the libraries of the various learned and scientific societies, which in Sydney are somewhat numerous. In the smaller towns there are public libraries, mechanics' institutes, and schools of art, which render excellent service in promoting the better education of the people and in providing intellectual amusement for those who reside in many of the lonely country districts.

In South Australia, if the literary institutions are not so

numerous as in the two Colonies already referred to, they are nevertheless as important, and comprise the Adelaide Public Library, the Parliamentary Library, several society collections, and the usual mechanics' institutes and country libraries. The Public Library of South Australia is situated in Adelaide, and was founded as recently as 1884 in place of the South Australian Institute, which had been in existence since 1859, the collection of books belonging to the latter being taken over as the nucleus of the collection for the Public Library. According to the latest official returns, the library contains 40,539 volumes. They are housed in a handsome building which has already cost £45,000, and when completed as designed will entail a total expenditure of about £100,000. A special feature is the circulation of book-boxes among the country libraries upon the same system as that adopted in New South Wales. The country libraries number about 160, and in most instances are in receipt of a government grant. As in the other Australian Colonies, the Parliamentary Library in Adelaide contains a representative collection of works, but is mainly for the use of members of the Legislature.

The Colony of Queensland, the youngest of the Australian group, has, so far, been very backward in adopting the public library system, which prevails in the other Australian Colonies; but in its absence there are well-organized schools of art, mechanics' and miners' institutes, and public reading-rooms, most of which have libraries of more or less value. The number of such institutions at present existing is 91, containing nearly 140,000 volumes, which in most instances are free to the public, whilst an annual subscription entitles the members to participation in the circulation of the books. These institutions receive government support in the form of an endowment on the amount privately contributed. According to Mr. T. Weedon, in a work entitled "Queensland Past and Present," during the past twenty-six years the number of such institutions has

multiplied seven times, the number of volumes in the libraries eight times, whilst the annual expenditure in 1896 was nearly four times that of 1870. There is now a movement on foot for the establishment of a National Public Library in Brisbane, which it is intended shall take its place as one of the leading institutions of the kind in Australia. Already a board of trustees has been appointed to undertake its supervision, but the difficulty of securing a suitable building has delayed its opening. This is now believed to be in a fair way of solution, but in the meantime a temporary building is being fitted for the reception of the books, and the library will be made available. At present by far the most important library in the Colony is that of the Houses of Parliament, situated in Brisbane, which is open to the public on production of a member's order.

The first library in Tasmania of any importance at all was established in 1849, by the late Sir William Denison, and out of it sprang the present Public Library in Hobart, which was founded in 1870, and now has a collection of 15,000 volumes and receives a small government grant. It is, however, to be regretted that the library has never received at the hands of the state that amount of support which in every other Australian Colony has been extended, as a matter of course, to the National Library—hence the smallness of the collection got together during the twenty-nine years of its existence. Launceston, an important town in the northern portion of the Colony, possesses a good library, with about 20,000 volumes, supported by annual subscriptions from members, augmented by a government grant of £100 a year. The Parliamentary Library, as well as that of the Royal Society in Hobart, are also worthy of mention. There are in addition thirty-seven libraries scattered throughout the Colony, containing about 50,000 volumes, but most of these are subscription libraries.

Western Australia, in spite of the comparative smallness

of its population, boasts of forty-nine literary institutions in the principal towns and villages of the Colony, containing an aggregate of 20,000 volumes. Nearly all of these were subsidized at the outset by the government, and most of them receive a small annual grant for their maintenance. In Perth, the chief town of the Colony, there is an excellent public library, which was established in 1887 to commemorate the jubilee of Her Majesty the Queen, and is now in a flourishing condition, mainly owing to the generous treatment it has received from the government of the Colony. According to the official returns, it contains 23,500 volumes, and receives an annual parliamentary grant of £2,500. A handsome building, to include the Public Library, is now being erected, the first portion of the block having been recently completed at a cost of about £20,000.

(To be continued.)



M. LEON VALLEE, PARIS,
Writes an *Introduction to French Literature*.

habit of reading the little books, it ends in just the same thing. And that thing is ignorance of all the greater literature of the world."

THE BEWILDERMENT OF MODERN DAYS.

"But there is much more. Even those who are resolved to read the better books are embarrassed by the field of choice, practically boundless.

"The vast proportion of books we shall never be able to read. A serious percentage of books are not worth reading. There never was a time, at least during the last two hundred years, when the difficulties of making an efficient use of books were greater than they are to-day.

"So the question which weighs upon me with such really crushing urgency is this: what are the books that in our little remnant of reading time it is most vital for us to know? Every book that we take up without a purpose is an opportunity lost of taking up a book with a purpose. We know that books differ as diamonds from the sand on the seashore."

"THE FIRST INTELLECTUAL TASK OF THE AGE."

"And so, I say it most confidently, the first intellectual task of our age is to rightly order and make serviceable the vast realm of printed material which four centuries have swept across our path. To organise our knowledge, to systematise our reading, to save out of the relentless cataract of ink the immortal thoughts of the greatest—this is a necessity, unless the productive ingenuity of man is to lead us at last to a measureless and pathless chaos."

Mr. Harrison goes on to indicate what would be the high value of some collection, or "healthy rational syllabus of essential books," that would present "a working epitome of what is best and most enduring in the literature of the world." And he adds:—

"Some such firm foothold in the vast and increasing torrent of literature we certainly must find, unless all that is great in literature is to be borne away in the floods of books. With this we may avoid an interminable wandering over the pathless waste of waters. Without it we may read everything and

know nothing, wandering like unclassed spirits round the outskirts only of those Elysian fields where the great dead dwell and hold high converse."

MAX MÜLLER'S IDEAL WORLD-LIBRARY.

Something of the same thought runs through what Professor Max-Müller wrote a few years ago, when he said:—

"Few books I find supremely great from end to end, while, on the other hand, there are parts and passages or whole poems that I can read again and again, wondering more and more every time how one man could have written them.

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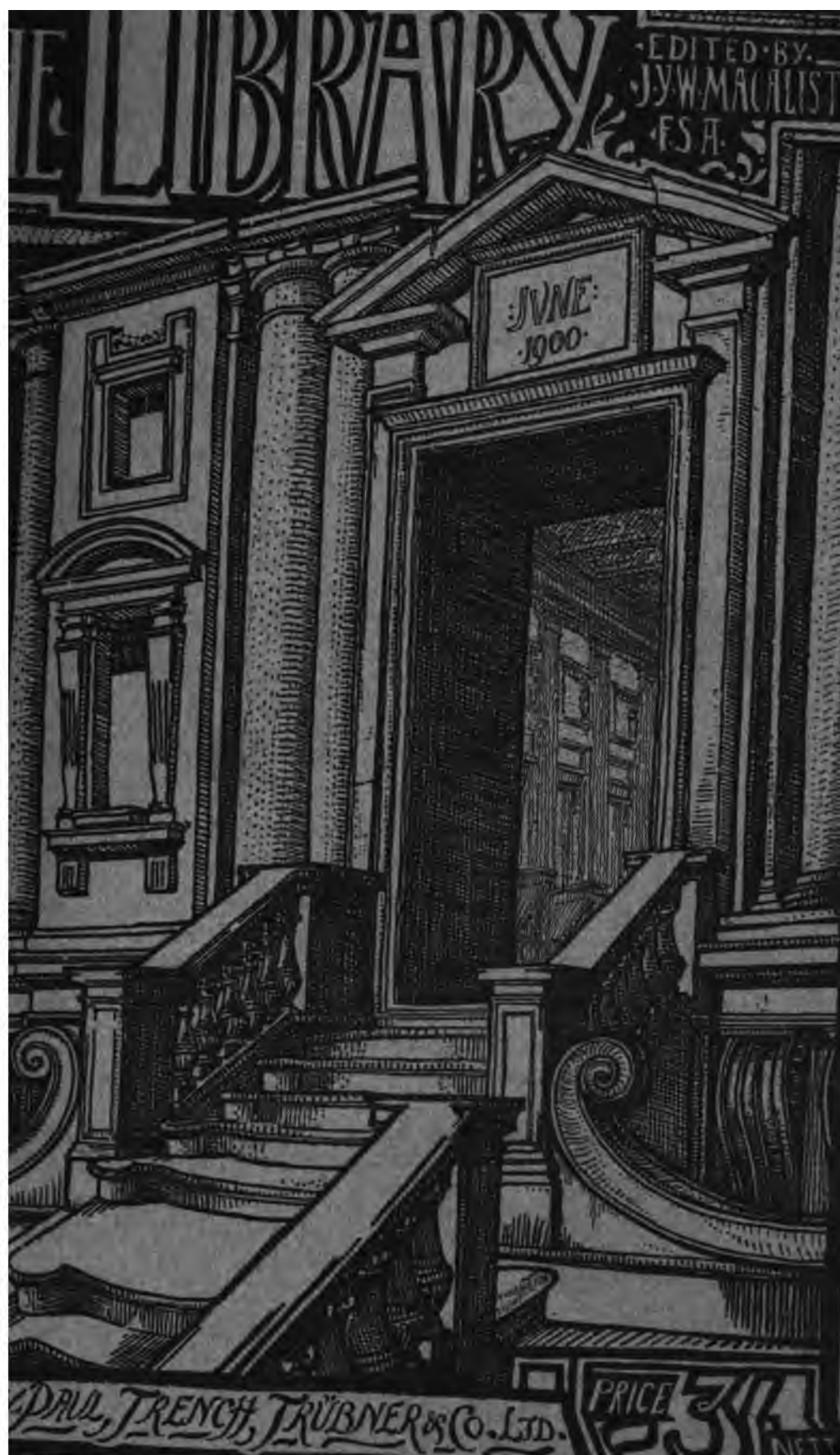
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1



*Herbert Putnam*

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# THE LIBRARY.

HERBERT PUTNAM.



WE have already had occasion to speak of Mr. Putnam in 'The Library,' and the signal triumph for the cause of professional librarianship in the United States, which will long be associated with his name, is so fresh in our readers' memories that we need offer no further reason why the first portrait of any American which we present to them should be that of the new Librarian of Congress. The son of Mr. G. P. Putnam, the founder of the well-known American firm of publishers, Herbert Putnam was born in New York in 1861. From a notice of his career in the American 'Library Journal' for February, 1895, we learn that he matriculated at Harvard University in 1879, took his degree in 1883, studied for a year at the Columbia Law School, and in the autumn of 1884 went to Minneapolis, where he became a member of the Minnesota bar, and librarian of the Minneapolis Athenæum. This is described as an old 'stock corporation library,' *i.e.*, as we understand it, a library founded by subscriptions of fixed amounts, which placed the subscribers in the position of shareholders, though whether profit-sharing or not is not stated. The funds of the corporation, we are told, yielded as much as £2,000 a year for the purchase of books, but with a 'very meagre income' for current expenses. 'Mr. Putnam organized the Minneapolis Public Library, as a free

circulating library, with branches and delivery stations, under the control of and supported by the city authorities. By the issue of bonds and private subscription and the income from current taxes, the library board bought a site and erected a building costing nearly £80,000, which ranks as one of the best equipped of American library buildings. The old Athenæum was merged in the new library, and the aggregate income of the joint libraries has been from £10,000 to £15,000 per annum. During the construction of the building Mr. Putnam was engaged in purchasing books, going abroad for that purpose; and at the end of the seven years of his administration he had added about 50,000 volumes to the 12,000 originally possessed by the Athenæum, while the library had grown to be the fifth in the United States in point of circulation.'

After this exciting period of reconstruction the ordinary work of administering a library which he had already reduced to apple-pie order may have seemed a little tame, and perhaps for this reason Mr. Putnam resigned his Minneapolis appointment in December, 1891, and resumed practice as a barrister at Boston. But the man who had performed so great a feat was not lightly to be allowed to slip out of the ranks, and in February, 1895, he was unanimously chosen as librarian of the Boston Public Library, one of the chief prizes which librarianship in the United States has to offer, and pecuniarily, we understand, more valuable than his present post at the time of his appointment. It was as librarian of the Boston Public Library, and also as a delegate appointed by the United States Government, that Mr. Putnam attended the International Library Congress of 1897, where he read a paper of singular interest on Local Library Associations in the United States, and took part in the discussions on Children's Reading, Open Access, and other subjects.

Boston naturally stood in no need of such heroic services as had been rendered to Minneapolis, but as the head of its Public Library Mr. Putnam fully sustained his repu-

tation, and when by the death of Mr. John Russell Young the Librarianship of Congress fell vacant in January, 1899, it appears to have been generally felt that he was the right man for the post. President McKinley himself was not blind to the importance of securing such a head for what is in fact, though not in name, the national library of the United States ; but when a hitch occurred in some preliminary negotiations he fell back on an appointment which, despite the scholarly tastes and high reputation of his nominee, was avowedly political. Fortunately the President of the American Library Association was alive to the disastrous results which might be expected from the conferment of the chief librarianship of the United States on a politician with no pretensions to the practical experience necessary to guarantee his fitness to fill such a post with success. If the appointment had passed unchallenged, political nominations to librarianships, already not unknown in America, would have become far more common, and a serious blow would have been struck at the interests not only of librarians, but of the users of libraries throughout the country. Fortunately the danger was averted ; the Senate refused to ratify the President's nomination, and Mr. McKinley, returning to his original course, resumed negotiations with Mr. Putnam, which speedily led to his acceptance of office.

How urgent was the need for the appointment of the best possible director of the Library of Congress the following paragraphs from Mr. Putnam's first report, issued towards the close of last year, will make abundantly clear :

'The present classification of the library is but a slight expansion of that adapted by Thomas Jefferson in 1815 for his library of 6,700 volumes. It is meagre, rigid, and inelastic, and unsuited to a library of a million volumes. The entire library must be reclassified.

'An indispensable record in a library is a list of the books composing each class, as they stand on the shelves,

and identifying them by their accession numbers. This is called the "shelf list." It is the basis of every inventory. There is no shelf list of the 850,000 books and 250,000 pamphlets in the Library of Congress. One must be written.

'The minimum catalogue for a library of this size is a card catalogue which will tell: 1, what books the library has by a given author; 2, what books the library has upon a given subject.

'There should at least be one copy of such a catalogue for the use of the public as well as the one (in the catalogue room) for official use; and in the case of the Library of Congress there should be a third for the use of Congress at the Capitol.

'The only general catalogue which the library now possesses is a single copy of one by authors. It is kept behind the counter, and is for official use only. It is for the most part in manuscript, and on cards of a size that cannot be continued.

'The library has no general subject catalogue whatever, and no general catalogue whatever accessible to the public or which may be placed at the Capitol.'

It is obvious from these extracts that Mr. Putnam has several years of hard work before him. Probably that is the greatest attraction which the post held out to him. 'The Library' wishes him abundant life and energy to do all that needs to be done, and to bring the Library of Congress well to the front in the honourable competition between the great libraries of all the countries of the world.

## THE 'POOLING' OF PRIVATE LIBRARIES.

**I**N 1895 in an article entitled 'The Gentle Art of Book-Lending,' contributed to the 'Nineteenth Century,' I proposed that, in districts out of reach of public libraries, a common catalogue of private collections of books should be compiled, and a system elaborated by which they should be rendered available for the use of neighbours without the inconvenience and risk of casual and unmethodical lending and borrowing, and without the disadvantage of the dispersal of our own cherished possessions. It was not proposed to cater for the novel-reader, nor to attempt to rival Mudie or Smith, but (*longo intervallo*) to do for the country what Carlyle did for London, when, spurred by the difficulty he had found in gathering material for his 'French Revolution,' he set to work to form a public collection, which, under the name of 'The London Library,' has conferred a lasting benefit upon the student and writer.

The suggestion met with encouragement here and with 'Heaven forefend' there. The hostile criticism may easily be imagined. On the other hand I should indeed be ungrateful if I did not acknowledge the generous recognition of the practicability of the project shown by such ample notices as those in the 'Publishers' Circular' and the 'Review of Reviews,' which helped to give the scheme a chance of justifying itself. It is worthy of mention too that a well-known Italian magazine, 'Minerva,' published at Rome, gave a long and interesting account of the project under the title, 'Proposta di un nuovo metodo per prestare i libri.'

I now propose to describe the procedure in forming at Malvern the pioneer of all federated libraries, believing

that, by this means, we who promoted it will be more likely to see our efforts emulated elsewhere, and the results, I trust, surpassed. I shall then shortly state our methods of working, and follow this up by some of the resulting statistics.

Having in the first place carefully selected a small committee, we proceeded to draw up provisional rules founded upon those of the 'London Library.' These, together with an explanatory introduction, condensed from 'The Gentle Art of Book-Lending,' were printed as a pamphlet, and this, with an invitation to attend the 'First Ordinary Meeting of the Club,' was sent round to about a hundred of the leading inhabitants of the place. About half the number attended, and of these thirty-two applied for election, thus giving us two over the number which we had regarded as a minimum.

The following three rules will explain the liabilities which our members incurred:

(1) 'All Members of the Federated Library shall place their books in the General Catalogue, with such reservations however as they may think fit. Until his list is in the hands of the Librarian no Member will be entitled to the benefits of the Club.'

(2) 'Loss or damage shall be made good by the borrower. When loss or damage cannot be traced the Committee may, as far as possible, make it good out of the funds of the Club, but the Committee can accept no responsibility, individual or collective, for such loss or damage.'

(3) 'The Hon. Librarian shall prepare the Catalogue from lists provided by owners of books who are members of the Malvern Federated Library, such lists to be for the purposes of the General Catalogue. He or she shall arrange for receipt and delivery of books by means of checks and dockets, or otherwise, keep the accounts of the Club, and generally conduct the business of the Federated Library under the direction of the Committee.'



Our next step was to send out notices to the members, instructing them in what form the Lists of Books should be made, from which the General Catalogue would be compiled. The main points were: 1st. That all available books should be included, the Library Committee undertaking the task of selection. 2nd. That the name of the author, the title of the book, the name of the illustrator (if any), the number of volumes, and the date, should be given in parallel columns. 3rd. That a special mark should be put against the entry of any book whose use was to be limited to examination either at the house of the hon. librarian or at the house of the owner.

Practically, no use was made of the last rule. We should have done better for ourselves if we had substituted for it such directions as 'Write plainly,' 'Be careful to give the authors their baptismal initials, not imaginary ones of your own invention,' and 'Do not make sentimental notes as to the circumstances under which the volumes came into your possession.' Of all these we had bitter cause to lament the omission.

The lists received in response to the circular<sup>1</sup> ranged in length from 3 volumes to just over 2,000, and their total contents approached 15,000, a somewhat appalling number when we consider that the 'London Library' began business with only 3,000.

The lists were next edited with a view to the eradication of useless and merely ephemeral literature. After this each entry was written, together with the owner's index letter (particulars of which are given below), upon a separate slip of paper gummed at the back. These slips were then arranged in strict alphabetical order, and carefully edited for the elimination of unnecessary duplicates, etc. They were then pasted on sheets of foolscap and

<sup>1</sup> Where the number of books was large, we undertook to make arrangements for having them catalogued by volunteers, but this was only in very exceptional cases, where the owners were busy men or women.

sent to the printer. By the time the proofs were finally passed, we had grasped the meaning of Henry Stevens's remark: 'If you are troubled with a pride of accuracy, and would have it completely taken out of you, print a catalogue!'

Each entry in the catalogue has appended to it one or more capital letters. These indicate the ownership, and are for the guidance of the librarian only. Where the letter is succeeded by a † it merely shows that the alphabet is not long enough for our purpose, as we have more than twenty-six members, and the letters have to be used over again. A Federated Library in Armenia, Russia, or Persia would be better off in this respect than we are. Where a letter is succeeded by one or two asterisks, the borrower is informed that special conditions attach to the loan under our third rule. This, however, as stated, did not work out in practice.

The following is a fair example of the general appearance of the pages:

|                                                                                   |       |      |
|-----------------------------------------------------------------------------------|-------|------|
| 'Gostwick (J.). German Culture and Christianity . . . . .                         | 1882. | B.   |
| Gostwick (J.), and Robt. Harrison. Outlines of German Literature. . . . .         | 1873. | B.   |
| Goths, The. (Stories of Nations) . . . . .                                        |       | C†.  |
| Gould's Birds of Great Britain. 25 parts . . . . .                                |       | R.** |
| Gould (F. J.). Stepping Stones to Agnosticism . . . . .                           |       | B†.  |
| Gould (J.). See Dictionary.                                                       |       |      |
| Govett (L. E.). The Kings' Book of Sports . . . . .                               | 1890. | K.   |
| Gower (Lord Ronald). Biographies of Romney and Lawrence (illus.) . . . . .        | 1882. | C.   |
| Gower (Lord Ronald). Biographies of Figure Painters of Holland (illus.) . . . . . | 1880. | C.   |
| Gracchi, The (Marius and Sulla). By A. H. Beesley . . . . .                       |       | F.   |

Graesse (Dr.). *Guide de l'Amateur de  
Porcelaine et de Porterie* . . . 1880. K.'

Having thus secured our members, and prepared a catalogue, we were in possession of a working library, the use of which was regulated by the following rule :

' Application for the use of books shall be made upon forms provided for that purpose. These can be obtained on application to the librarian. Every member shall be entitled to take out three volumes at a time, but may claim further volumes on payment of sixpence for each or five shillings per annum per volume.<sup>1</sup> Books must in any case be returned within a month at latest, but members must return volumes immediately upon formal application being made by the librarian under a fine of sixpence a day. All volumes must be returned to the librarian. Volumes will be delivered to borrowers free of charge when they live within two miles of the librarian's house; otherwise special arrangements must be made. In the event of any member keeping a volume or volumes after application has been made by the librarian, no other book shall be issued to him or her until the volume or volumes shall have been returned, and if not returned within three months of the date of issue, provided that during this period the librarian shall have made two written applications for its return, the subscriber shall pay such sum as the committee may determine.

' In order to increase the usefulness of the library, supplementary members may be admitted by the committee, such supplementary members to be persons who are believed to be not in a position to pay the annual subscription, and for whose good conduct the introducing member shall be personally responsible. To each such supplementary member there shall be issued on election a printed slip enjoining proper treatment of books.'

<sup>1</sup> This is in practice now treated as a dead letter. The number of books had out at a time is left to the good sense of the borrower, and the privilege has never been abused.

## THE 'POOLING' OF

The form used by the applicant for books is printed upon a postcard, which bears the hon. librarian's address on the reverse.

## MALVERN FEDERATED LIBRARY.

I shall be obliged if you will send me the following books :

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Member's signature \_\_\_\_\_

Address \_\_\_\_\_

Date \_\_\_\_\_

On receipt of this application the hon. librarian sends the following form filled up to the owner of the book.

## MALVERN FEDERATED LIBRARY.

Date \_\_\_\_\_

I have received an application for

---



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Will you kindly have \_\_\_\_\_ ready for the messenger when he calls.

(Signed) \_\_\_\_\_

*Hon. Sec.*

\*.\* If required the messenger will sign this card when he receives the book.

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The messenger, instructed to call at the owner's house on the following day, receives the book, signs the card, and proceeds to deliver the former to the applicant. Thus, so far as the borrower is concerned, all he has to do is to fill up the application form and in due course the book is

delivered at his house. All that the lender has to do is to put out the book for the collector on receiving the librarian's card of application. The hon. librarian keeps a check upon all loans by a system of book-keeping which, though complete, is simple; and the messenger, who must be of clean habits and trustworthy (for upon him much depends), has his way-books to guide him in his duties of collection and distribution.

So much for the main lines upon which we have proceeded. I propose now to give shortly some statistics of work during our three years of existence.

To begin with the number of our books.

Our first catalogue (of which we had 100 copies printed, since every subsequently elected member in addition to the first thirty-two would require one) contained nearly 10,000 volumes. Our three supplementary catalogues number, for 1897, about 890 volumes; for 1898, about 470; for 1899, about 1,000; and for 1900, about 1,200. It must, however, be remembered that the gross number of our books is not enlarged to this extent, for those belonging to retiring members must be deducted. To the annual supplementary catalogue is appended a note pointing out that books with such and such index letters are no longer available. The initial cost of printing our main catalogue was £30, and we were pleased to find ourselves able to pay for this out of our original entrance fees of 10s. and the first year's subscription of one guinea per head, in addition to paying for working expenses. In our third year we were in the happy position of finding ourselves able to reduce both the entrance fees and the subscriptions by one half. The time of course will come when a new general catalogue will be wanted, but we feel that we need not trouble ourselves with that consideration yet awhile.

I shall now give a few particulars as to our membership and the number and description of books circulated. Before doing so, however, I should like to point out that the use of the library is not wholly to be gauged by the books

which have been distributed through the hon. librarian, since it is found that private lending has been much stimulated between members intimately acquainted with one another, and in these cases the services of the hon. librarian and messenger have not been called into requisition.

As I have said, we started in 1896 with thirty-two members. Fourteen have disappeared. Of these, one, our dear friend, Mrs. Lynn Linton, has died. The majority have left Malvern. A few have withdrawn. There have been sixteen new members elected. Thus our numbers now stand at thirty-four. Four out of the forty-eight have never borrowed a volume. Five are credited with eight or under. The remaining thirty-nine have made good use of the library.

The total number of books circulated during the three completed years has been eleven hundred and sixty. Of these four hundred and thirty-four, or something over a third, were fiction. And when we consider that this number was swelled by the run on works of that class caused by a course of extension lectures on 'Modern Novels,' the proportion to books of a classic and solid nature is more than satisfactory.

One of our departing members expressed her appreciation of our scheme by presenting us with two hundred volumes, which will go to form the nucleus of a permanent library.

And this reminds me that the only scheme in any way suggestive of ours that has been brought to my knowledge, since the writing of 'The Gentle Art of Book-Lending,' is connected with the founding of the permanent English library at Davos-Platz, now, I believe, a flourishing institution. It appears that the late John Addington Symonds, together with a few other literary and scientific men, made a catalogue of such of their books as would not be found in the library, and generously placed them at the disposal of the members. In addition to this

visitors who had benefited by their residence and were enabled to return to England, made gifts of books and money, so that now the permanent collection has assumed quite useful proportions.

The germ of the idea, I believe, was an earlier suggestion made by Mr. A. W. Waters, during a voyage to Australia, that each passenger on the ship should make a list of such books as he was willing to lend his fellows. These lists were strung together and hung up for general use. So true it is that, as Herrick says, 'Nothing is new, we walk where others went.'

I fancied until this year that I was the sole and original inventor of this idea of the 'Pooling' of private collections, and here we have the actual thing practised, in little, thirteen or fourteen years ago. The development has not been exactly on the same lines, but the principle involved is identical. The success in the one direction at Davos-Platz is apparently unquestionable, and, for ourselves, the above facts and figures are sufficient evidence that, in another direction, there is vitality which shows no sign of waning.

It must not be forgotten that the Malvern Federated Library owes its flourishing condition to the fact that our very capable hon. librarians have given unstintingly of time and enthusiasm to the conduct of our affairs, and to the really herculean labours of cataloguing. With a small membership and small subscription such as ours anything other than a voluntary librarianship would be quite out of the question.

One thing I should like to point out here is that it is important to foster the habit of turning to our Federated Library Catalogue immediately we have need of any particular book. For myself, having been long a subscriber to the London Library, the habit of turning to its catalogue, and at once dispatching a post-card for any needed volume, has grown upon me to such an extent that I have constantly, during the three years of the M. F. L.'s


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existence, incurred the expense and delay of the carriage of a book to and from London, when a card to our hon. librarian would have served me far better. Sometimes, of course, even in our ideal community, one has had to wait for a book ; but never has one of our members been even comparatively in the position of a member of the London Library, who lately found himself eightieth (!) on the list of those who had applied for the 'Life of Cardinal Manning.' One wonders whether that devoted subscriber will live long enough to satisfy his appetite for ecclesiastical scandal.

† In conclusion I should like to say that, without being anything of a student of the dismal science, it certainly forces itself upon one more and more that federation is a law of life, rivalry is a law of death. The one brings in its train sympathy and kindness. The other, though to the few the 'whetstone of talent,' spells for the many, distrust, sorrow, and destruction.

GEORGE SOMES LAYARD.

## A NOTABLE PUBLISHING HOUSE: THE MORISONS OF PERTH.

OWARDS the end of last century, and during the early years of the century now rapidly drawing to a close, the city of Perth developed an activity in matters literary that would have done honour to a town of twice its size. Unfortunately, this activity was comparatively short-lived. Much of it was due to the enterprise of the firm of Robert Morison and Son, booksellers, printers, and publishers, and what may be considered as the golden age of Perth was coincident with the rise, growth, and decay of this firm—the celebrity of which ended with David Morison, the most versatile of



a versatile family. The materials for a complete account of the firm are, unfortunately, scanty—the descendants of the family still resident in Perth possessing no family records to enable the story to be told in full. A brief sketch of the firm, with particular reference to David Morison, in his various capacities of author, editor, publisher, and librarian, may, however, be of some interest. Mr. George Waterston, stationer, Edinburgh, some years ago, read a paper on ‘The Morison Press’ before the Edinburgh Bibliographical Society, and I am indebted to him for many of the particulars herein recorded.

In tracing the history of the progress of the firm, we are carried back to the time when ‘Bonnie Prince Charlie’ rode into Perth in the ’45 at the head of his Highland host. Robert Morison, the founder of the firm, was at that time postmaster in the Fair City, and we find his name mentioned as a loyal subject of King George, he being called upon to give evidence against certain rebel suspects in Perth after the disastrous battle of Culloden. The town of Perth was mulcted in the sum of £500 by the Young Pretender on his way south; but after the war was over Perth was made a chief military centre, and the city recouped itself by the expenses of the loyal army. ‘A spirit of exertion,’ says a local chronicler, ‘was at this time aroused which had hitherto been a stranger to the city.’

After the troublous times of the ’45 were over, and the country gradually began to settle down, this spirit of energy was turned from warlike into more peaceful channels. Men forsook the claymore for the pen. By degrees an interest began to be taken in literary and scientific pursuits, and societies were formed for the furtherance of these objects. In the city of Perth, some thirty years after the rebellion, this renaissance took shape in the establishment of a printing press, the institution of the Literary and Antiquarian Society, and the formation of the Perth Library.

About the year 1770 Mr. George Johnston established

a printing press in Perth, and printed for Robert Morison, postmaster, 'The Perth Magazine of Knowledge and Pleasure.' The venture was fairly successful, and the magazine was continued for about four years. Johnston also printed, in 1774, for Robert Morison and the editor, James Cant, 'The Muse's Threnodie, or Mirthful Mournings on the Death of Mr. Gall.' This is a metrical history of Perth, and was originally written in 1620 by Henry Adamson, a native of the town, and was published in Edinburgh in 1638 under the fanciful title of 'Gall's Gabions.' Only thirty copies of Adamson's original work were printed, of which but one is now known to exist. 'The Muse's Threnodie' is the mine from which all later chroniclers of the history of Perth have freely quarried.

Johnston removed to Edinburgh soon after the publication of 'The Muse's Threnodie,' and his business was acquired by Robert Morison, in whose hands it grew and prospered. About the year 1780 Robert Morison took his son James into partnership, and this step was followed by a great development of the business. James Morison (1762-1809) was a man of good education and an accomplished linguist. Several of the works published by the firm at this time are translations done by him. In course of time the printing part of the business was put into the hands of another son, Robert (1764-1853), and the imprint becomes 'Printed by R. Morison, Jun., for R. Morison and Son.' Among the more important works issued by the firm from 1786 to 1796 may be mentioned a neat little edition of 'The Scottish Poets,' including James I., Gavin Douglas, William Dunbar, and Robert Fergusson; an edition of Blind Harry's 'Wallace' in three volumes, which the firm claimed to be 'the only authentic copy in print from the MSS. in the Advocates Library, Edinburgh'; three different editions of Thomson's 'Seasons'; various translations of French and German works; Buffon's 'Natural History'; Goldsmith's works; Pope's 'Essay on Man'; Dryden's 'Virgil'; 'The Artist's Complete

Assistant in Drawing, Etching, and Engraving, with Plates'; many volumes of sermons, etc. In 1796 the firm were appointed printers to the University of St. Andrews, and issued 'immaculate' editions of Horace and Sallust, edited by Professor John Hunter of that University. In this year William Morison (1780-1806), eldest son of James Morison, was taken into partnership, and brought to the work of the firm all the characteristic family energy. He was a young man of great promise, and it was mainly through his instrumentality that the firm was able to undertake what was undoubtedly its *magnum opus*. This was the 'Encyclopedia Perthensis' in twenty-three volumes, published in half-guinea parts, between 1796 and 1806—a most ambitious work for a town such as Perth to produce. The work professed to be a dictionary of arts and sciences, a complete gazetteer, and a dictionary of the English language; and the preface says: 'The editor flatters himself that it will be found upon consultation that there is not a word in the English language; a technical term in any art or science; an event of any importance in the history of mankind; a city, town, kingdom, republic, or empire in the known world; an opinion in religion; an article in mythology; a system of philosophy; or a great or learned character in the annals of biography, that is not mentioned or described in the "Encyclopedia Perthenis."' How much justification this bold claim had at the time will be understood when it is known that the whole of Johnson's dictionary was incorporated verbatim from the latest London edition; Sir John Sinclair's 'Statistical Account of Scotland' was laid under contribution to supply up-to-date information relating to Scotland; and the gist of many works of reference was brought together to make the work as far as possible a universal dictionary of knowledge. The late George Augustus Sala, in an article on works of reference, spoke well of the Encyclopedia, saying that he frequently referred to it. The output of the firm was about its greatest at this time. In the Statistical Account

above referred to, it is stated that the firm generally issued from 20,000 to 30,000 volumes a year.

In the year 1805 Robert Morison started the publication of 'Morison's Perth and Perthshire Register,' which has for a long series of years been issued as a supplement to Oliver and Boyd's 'Edinburgh Almanac.' The germ of this local supplement was the Perthshire Lists printed by David Ramsay, and pasted in at the end of the 'British Almanac.' The earliest issue I have seen is dated 1797. In the following year Robert Morison took up the printing of these lists, which he renamed 'Morison's Perthshire Register' in 1805. The 'Register' was printed by or for the Morison Press up to 1874, since when it has been in the hands of several printers, having been issued for the past thirteen years by S. Cowan and Co., Tay Street.

In 1809 the firm established 'The Perth Courier,' now 'The Perthshire Courier.' Its first editor was Josiah Walker, collector of the customs for the port of Perth, afterwards Professor of Humanity in Glasgow University. Francis Morison, third son of James Morison, was editor from 1840 to 1852, when the printing of the paper was taken over by James Dewar.

Such was the extent of the publishing business at this time carried on by the Morison Press that, when William Morison published his 'Memorabilia of Perth' in 1806, he found it necessary to have it printed at Edinburgh, as the firm was unable to undertake it at home.

James Morison's activity was not confined to the publishing business, for, in conjunction with his brother-in-law, Henry Lindsay, he established a paper mill at Woodend, Almondbank, near Perth, which turned out annually from nine to ten thousand reams of writing and printing paper, and seven to eight thousand reams of packing paper. James Morison died in 1809. A posthumous work of his, entitled 'An Introductory Key to the First Four Books of Moses,' was issued in the following year.

We now come to the most conspicuous member of the

firm, David Morison (1792-1855), second son of James Morison. He was a man of great energy and extraordinary versatility. He had not only studied the classical and modern languages, but had also made a special study of the Oriental languages, particularly Hebrew. He had all the literary faculty of his father, and was also an artist of some ability. He was but seventeen when his father died, and although educated with a view to his adopting the law as a profession, he found it necessary to take up his father's business. In order to do this satisfactorily, he made himself proficient in all the mechanical details of the work of printing and publishing. He took up the study and practice of lithography; and although he was self-taught, his eminent success is exemplified in many well-illustrated works issued by the firm, and more particularly by two sumptuous volumes privately printed for Lord Gray of Kinfauns. These were 'The Catalogue of the Kinfauns Library' and 'The Catalogue of the Paintings in Kinfauns Castle.' The whole of the decorative work of these fine volumes was drawn on the stone by Morison himself. A copy of the Catalogue of the Library was presented to Sir Walter Scott by Lord Gray. Sir Walter, in his letter of acknowledgment, says: "Mr. Morison has done himself great honour in the scholarlike and artistic manner in which he has accomplished the interesting task which your Lordship intrusted to his charge. The poetry and notes with which the interesting volume is accompanied do honour to him as a man of taste and genius, and the execution of the tasteful illuminations are in the first character of ancient art, and remind us of the work of Holbein chastened by a more elegant and refined period of the arts. The volume of the Gray Catalogue will be in my little collection a most interesting memorial of the state of the arts and literature of Scotland at this period. I have seen no work of the kind more beautifully or more classically designed and executed."

Mr. Morison is the author of the letterpress to Colonel

Murray of Ochertyre's 'Scenes in Scotland,' published by the firm in 1834. He also wrote a work entitled 'The Religious History of Man, in which Religion and Superstition are traced from their source,' which was published in 1838, and dedicated to the Queen. A second edition was published in 1842, dedicated to his mother, and issued by Smith, Elder and Co. The work, which was the outcome of his Hebrew studies, created a considerable stir, and a reissue at a reduced price appeared in 1852.

The Literary and Antiquarian Society of Perth was founded in 1784, on the model of the Society of Antiquaries at Edinburgh, and numbered among its members many of the leading antiquaries of the day during its earlier years of existence. Among these may be mentioned Lord Hailes, the Earl of Buchan, and Sir Walter Scott. The Society had, ever since its inauguration, been greatly hindered in its work for want of proper accommodation. A movement had been set on foot in 1807 to erect a suitable memorial to Thomas Hay Marshall, of Glenalmond, an ex-Lord Provost of the city, but the movement languished for want of a definite object. David Morison was appointed Secretary of the Literary and Antiquarian Society in 1819, and soon afterwards came forward with a proposal to erect a building that should at once be a lasting memorial to a distinguished citizen, and at the same time contain accommodation for the Literary and Antiquarian Society and the Perth Library. The proposal was heartily taken up, and subscriptions flowed in rapidly. Mr. Morison himself designed the building and superintended its erection. It was finished and opened in 1824, Mr. Morison being presented with a service of plate by the president, the Earl of Kinnoull, in name of the Society, as a recognition of his labours. In addition to acting as Secretary of the Society, Mr. Morison contributed a number of papers to its Transactions, including an 'Inquiry into the Antiquity of Writing and Printing, and the Various Materials used in Different Ages for that Pur-

pose,' and an 'Essay on the Origin of Idolatry and Astrology, with Elucidations of the Pagan Superstitions drawn from Hieroglyphics and the Metaphorical Construction of the Eastern Languages.' In 1827 he edited a volume of Transactions for the Society—the only one ever issued.

Mr. Morison was appointed Librarian of the Perth Library; and when the library was housed in its new quarters along with the Literary and Antiquarian Society, he compiled a catalogue of its contents. The catalogue is an excellent example of the classified catalogue with author index, and shows Mr. Morison to have been a thoroughly capable librarian, and far ahead of most librarians of his day. From the preface we learn that the library was arranged on the shelves in classified order, in the same order as the catalogue, and the compiler quaintly says: 'There are as many opinions respecting the best mode of classing a library as there are tastes in literature itself, and every one is disposed to give pre-eminence to that branch to which he most frequently recurs. Those alone who have really attempted the task, and who know the difficulty of assigning places to works in which many subjects meet and intermingle, will treat with indulgence those imperfections to which every mode of arrangement must in some degree be subject.' Mr. Morison was a believer in the annotated catalogue, for he says: 'The proverbial dullness of a mere list of names of books has prompted the librarian to follow the example of those bibliographers who, by bibliographical or critical notes, have rescued catalogues from the humble station they were so long allowed to occupy, and given them a place in the history of literature.' Many of Morison's notes are valuable and informative.

The history of the Perth Library is a somewhat peculiar one. From Mr. Morison's catalogue we quote again: 'There probably does not exist in any other town in the kingdom an institution of the same description established on a similar foundation with the Perth Library. Perth

has the honour of having set the example of a library—the property not of any society of individuals, not even of the body of subscribers, but unalterably secured to the public by a deed of settlement and articles of agreement, which must for ever prevent it being turned aside from its original purpose, object, and destination—that of being at all times patent to every member of the community who subscribes to the regulations by which it is conducted.’ For many years the library was in a flourishing condition, being well stocked with the best literature of the day ; but on the opening up of railway communication with Edinburgh, a local bookseller started a subscription library in connection with some of the larger dealers there, and the subscribers to the Perth Library fell off. The library ultimately having fallen into debt was acquired, it is understood, by the Literary and Antiquarian Society, on payment of the debt, notwithstanding the ‘unalterable articles of agreement,’ and the Perth Library is now the property of ‘a society of individuals.’

In addition to all this labour of love on behalf of these two institutions, Mr. Morison, in connection with his bookselling business, sold many valuable libraries by auction—being himself the auctioneer. The most notable of these sales was the dispersal in 1817 of the library of William Stewart, of Spoutwells, near Perth. The catalogue of the sale—prepared by Mr. Morison and printed by R. Morison—cost 3s. 6d., and is a thick octavo of 381 pages. The library extended to 7,413 lots. This was at the time the largest private library ever dispersed in Scotland. The library contained many works from the Elzevir Press, a number of black-letter Bibles, Roy’s ‘Rede me and be nott Wrothe,’ Langland’s ‘Vision of Pierce Plowman,’ printed by Owen Rogers in 1561, a beautifully illuminated missal, and several Books of Hours, as well as a large number of standard works in general literature. The sale lasted for a month—several valuable books being acquired for the Literary and Antiquarian



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Society, including the first or 'Shakespeare' edition of Holinshed's 'Chronicles.'

Mr. Morison established the well-known ink works at Perth, now the property of Mr. J. A. Todd. He had considerable chemical knowledge, and turned his attention to colour-printing on various textures; but he appears to have been in advance of his day, and did not reap any pecuniary advantage from his labours in this direction.

With David Morison the celebrity of the firm as a printing establishment may be said to have practically ceased. From 1815 to 1835 the business was carried on under the style and title of D. Morison, jun., and Co. Descendants of the family continued to have a connection with the business up to about 1874; but David Morison left Perth in 1837, and after his departure the energies of the firm were directed more towards the bookselling and stationery side of the business than towards its development as a printing and publishing concern.

JOHN MINTO.

## THE BRITISH MUSEUM REVISED RULES FOR CATALOGUING.<sup>1</sup>



ALTHOUGH men have written about the pleasures of book-collecting from the time of Richard de Bury, and plans for the arrangement of books were very frequent in the last century, little attention was paid to the making of rules for cataloguing until the necessity for these forced itself upon the attention of Sir Anthony Panizzi. Catalogues had mostly been made by individuals, and individuals saw no necessity for

<sup>1</sup> 'Rules for Compiling the Catalogues in the Department of Printed Books in the British Museum.' Printed by order of the Trustees. 1900. Price One Shilling.

rules. When, however, Panizzi set to work in earnest at the preparation of that great work, the Complete Catalogue of the British Museum Library (the printing of which now, twenty-one years after his death, is nearly completed), he found that the many workers who were employed upon the Catalogue must have some rules to guide them, so that their labours might be uniform.

In the codification of these rules Panizzi had the assistance of several distinguished men, viz., Messrs. Thomas Watts, J. Winter Jones, Edward Edwards, and J. H. Parry, afterwards Serjeant Parry. The rules they drew up were laid before the Trustees in 1839 and printed in 1841.

It is amazing to us now to find what an uproar the publication of these celebrated rules raised. Some authorities objected to rules altogether—Mr. J. G. Cochrane was one of these—while others set to work jauntily to show how simple a matter it was to catalogue books without them. Mr. Payne Collier submitted to the Royal Commission twenty-five titles of commonplace books made in the course of an hour, with the result that, according to Mr. Winter Jones's scathing report, the average number of faults in his work amount to more than two to a title.

In this article, however, we have not to do with the original Ninety-one Rules, but with the Revised Rules just published. Still, it is necessary to point out the debt which Bibliography owes to the British Museum for the first codification of rules for cataloguing. At the same time we must remember that the rules were made for the British Museum alone. They have been used by others because they formed a model, but they were not made for others.

There is a considerable difference between a manuscript and a printed catalogue, and it must have been brought home to the editors when the printing of the Catalogue was commenced that some modification of the rules was necessary. In fact, a few alterations were at once made

which were described in a useful official pamphlet entitled 'Explanation of the System of the Catalogue.'

The revised rules just published number thirty-nine in all. They are much simpler than the original code, but the reduction in their number is also partly due to the omission of any detailed treatment of the order in which titles are to be entered in the Catalogue, a subject apparently left over to be dealt with later on. Beginning with the statement (Rule 1): "The General Catalogue of Printed Books is arranged as a Catalogue of Authors in the alphabetical order of their names, the arrangement of entries under each author being also essentially alphabetical," the new rules define the two kinds of entries of which the Catalogue is made up, viz., Main-Entries and Cross-References, and then the four different parts of which any main-entry may consist, Heading, Description, Imprint, and Note. Rules 4-23 are occupied with these divisions; Rules 24-31, with questions of Joint Authorship, Special Headings, Anonymous and Pseudonymous publications, and Collections of Laws; Rules 32-34, with Translations, Commentaries, Duplicates, and Re-issues; Rules 35-39, with different kinds of Cross-References. There is thus a real attempt at a logical arrangement, in contrast to the rather haphazard order of the older code.

Before offering any detailed criticism, it must be noted that certain of the old rules are so functional that they could not well be altered without disturbing the whole system of the Catalogue, even had the editors wished to alter them. For instance, although Panizzi had the assistance of many competent men, he possessed a very characteristic individuality, and the heading of *Academies* under which the publications of societies are arranged must have owed its origin to him. Such a heading could never have occurred to an Englishman, as there are no academies which publish transactions in England. But whether the new Revisers approved of this heading or not, the innumerable cross-references to it spread all over the

Catalogue insured its survival, and the power of innovation must have been limited by similar restrictions on every side.

The mention of this heading *Academies* reminds us that to a great extent rules are required for the exceptions, and it is the books that are not books, such as Reports, Official Publications, Acts of Parliament, etc., that give the most trouble to the cataloguer. But in the treatment of these there is very little alteration, though by better arrangement and the conciseness secured by print the headings of countries and cities in the new Catalogue are much easier to consult than in the old manuscript volumes.

We may now take some of the rules in a rough order suitable for discussion, thus: (1) Headings of Books with Authors' Names; (2) Headings of Anonymous Books; (3) Cross-References.

(1) The great bulk of an ordinary catalogue consists of books with authors' names, and there are comparatively few difficulties with regard to these; but still there are some, and in confronting these the Revisers have apparently been unable to break away from old traditions, for some of which there is but little to be said. Thus it would seem to be the most natural thing in the world to look for an author under the name by which he is usually known.

The suggestion may seem somewhat vague to the systematic mind, but, on the other hand, surely it is not necessary to make a catalogue a collection of puzzles, and to place an author under a name which ninety-nine out of every hundred of the consulters of the catalogue do not know.

Yet No. 6 of the new Rules reads as follows:

‘In the case of Saints the name to be adopted in the heading is the English form of the name by which they have been canonized; in the case of Popes and Sovereigns, the English form of the name

which they officially assume; and in the case of members of such religious orders as discard secular names, the name in religion; the original names of Saints, Popes, and members of religious orders being added within brackets. Princes of Sovereign Houses are to be entered under their Christian names only. Peers and Bishops are to be entered under their family names.'

This brings together the substance of four of the old Ninety-one Rules, viz., Nos. 4, 6, 15, and 16:

'The works of sovereigns, or of princes of sovereign houses, to be entered under their Christian or first name.

'Works of friars who, by the constitution of their order, drop their surname, to be entered under the Christian name; the name of the family, if ascertained, to be added in brackets. The same to be done for persons canonized.

'Surnames of noblemen, though not expressed in the title, to be ascertained and written out as the heading of the title.

'The same rule to be followed with respect to Archbishops and Bishops.'

There has thus been no change of practice, but the codification which has brought these scattered instructions together, put them into better English, and illustrated them by a series of examples, some of which we shall quote, in making the rule clearer and more precise has also given point and precision to the present writer's dislike to it.

Taking Saints, Friars, Princes of the Blood, Peers, and Bishops in their order, it does not seem very evident why a saint such as St. Francis Xavier, with a surname which is always used, should be mixed with the other St. Francis who have no surname, or why Pietro Sarpi (otherwise

known as Father Paul) should appear under the heading of Paolo (Servita). Why again are Royal Dukes to be placed under Christian names, which we are sure to forget if we ever knew them, rather than under the titles by which they are always known, as one of the Dukes of Cumberland under William Augustus?

The arrangement of Peers under their surnames is a constant trouble, as most persons have first of all to find out what the surname really is. The rule reads, 'Peers and Bishops are to be entered under their family names,' but really there is no relation between the two cases instanced. The Peer's surname is lost in his title, but not so the Bishop's; for instance, who thinks of the Duke of Marlborough as Churchill, or of Archbishop Tillotson as anything but Tillotson?

Touching this criticism, however, it is only fair to say that the arrangement is one which has been frequently adopted. It is, in fact, almost the only blot in the plan of 'The Dictionary of National Biography.'

Rule 11 tells us: 'In the case of authors who change their name, or add to it a second, after having begun to write under the first, the heading is to consist of the original name followed by the word "afterwards," and the name subsequently adopted.' This opens up a question which might be exhaustively debated—shall authors be placed under their original names or their latest names? The rule says the former; but we hold that the latter is the most convenient. The example given seems to make this evident, for the name of Mrs. Sherwood is known to most persons; but few know the name of Butt, under which her works are placed. A still better example may, however, be instanced. The well-known historian, Sir Francis Palgrave (1788-1861), changed his name from Cohen to Palgrave in 1823, but before that date two trifling publications appeared under his original name: in 1797 a translation into French from a Latin version of 'The Battle of the Frogs and Mice,' made at the age

of eight and published by his father, and in 1818 a collection of Anglo-Norman Chansons, published by himself. None of the works which made his name famous were published under the name of Cohen, and possibly nine hundred and ninety-nine out of every thousand readers are ignorant that Palgrave ever bore another name. May we not therefore object to a rule that causes his works to be hidden away under the heading of Cohen?

(2) The settlement of the best mode of treatment to be adopted in the arrangement of anonymous books forms one of the greatest difficulties that the Cataloguer has to face. Panizzi, when he made the Catalogue of the Royal Society, placed them all together in an alphabet under the general heading of *Anonymous*; and this is perhaps the very worst possible solution of the difficulty. It is, in fact, forming a rubbish heap, which will always be a standing disgrace to the cataloguer, proving that he has failed, just as the heading *Miscellaneous* shows that a classifier has failed. One might almost as well leave the unfortunate books uncatalogued. This plan Panizzi did not adopt at the British Museum, but many alterations were made on his original suggestions of arrangement. Further important alterations have been made of late, and the revised rules 26, 27, 28, 29, and 30 contain an explanation of the modern practice.

Of the six subdivisions of Rule 26 we hold that five are eminently satisfactory, and regret that it was not found possible to carry out the same principle in respect to the remaining one. These subdivisions are as follows:

(a) 'Books concerning a person (real or fictitious) named or adequately described on the title-page are to be entered under his name.'

(b) 'Those concerning a collective body or institution are to be entered under the name of such body or institution.'

(c) 'Those concerning a place, or an object bearing a proper name (e.g., a ship), are to be entered under the name of such place or object.'

‘Where the foregoing rules (*a-c*) do not apply, the heading is to be (*d*) the name of a person or place forming a necessary part of the title, except when merely indicating a period.’

Our objection is to subdivision (*e*), ‘the first substantive in the title of the book,’ with its example, ‘Book. A first Book on Algebra.’ One asks why cannot the sensible principle which is adopted in the former rules be carried out in this? Surely it would be much more useful to place this title under *Algebra* than under *Book*. The fear before the eyes of the lawgivers seems to have been that to put the book under the subject would be to introduce a system of classification; but this is not really so. The word on the title only would be used, and there would really be no more classification than in the case of the previous examples; and if the rule of ‘first substantive’ is given up in many instances, it seems a pity that it should not be given up entirely, as it usually produces a heading that is the least likely one to be looked for.

Subdivision (*f*) is certainly satisfactory, as ‘the first word other than an article’ in the case of the title of a novel is what the consulter of the Catalogue would naturally look for.

Much more might be said about anonymous and pseudonymous books, but it will be enough to refer here to a single point. A question arises as to whether an anonymous book does not cease to be anonymous for the purpose of a catalogue, when the author is known or another edition has been published with the author’s name on the title-page. In the British Museum Catalogue anonymous editions of ‘Waverley’ are under ‘Waverley,’ but those with Scott’s name on the title are under ‘Scott.’

In the new rules a slight step has been made in the right direction by the provision (Rule 4) that ‘in the case of reprints of recognized classics . . . the author’s name may be taken as the heading of the main-entry, though it be not given in the book.’ The instances given are, ‘e.g.,



a reprint of the "Divina Commedia" without the author's name should be catalogued under Dante, and a reprint of "Robinson Crusoe" under Defoe,' so that care has been taken to keep the standard of a 'recognized classic' very high, and this is further emphasized by the solemn note: 'But such cases are rare and very exceptional.'

For all practical purposes, therefore, the Museum custom is guided by the earlier sentence in this fourth rule, which tells us: 'The choice of a Heading for a main-entry must be based on the information supplied in print in a perfect copy of the book itself, and on that only,' so that our suggestion that information supplied in later editions should be allowed to influence the cataloguing of an original anonymous issue is excluded in all but a handful of instances. In the same way under Rule 12 initials denoting authorship are adopted as headings, although these initials are seldom likely to be remembered by those who use the Catalogue.

It appears from Rule 36 that this is not the last word the British Museum has to say on the cataloguing of anonymous or semi-anonymous books. If it were, there would be serious grounds for complaint. Fortunately, at this point Cross-References come to the rescue, and by the great elaboration which these have received in recent years the desire which everyone must feel to see all the editions of the same work kept together and arranged in chronological order is practically satisfied.

(3) The cross-references in the British Museum Catalogue have always been very numerous and are of the greatest value. No book can have more than one main-entry (Rule 3), but there is no limit to the cross-references. Unfortunately, in the old Catalogue, and in some of the volumes of the existing one which were the first sent to press, the form of the cross-references deprived them of half their value. A single cross-reference from the name of the author to the initials under which a word was issued did duty for any number of editions, or for any number of

works published under the same initials. In the case of anonymous works a separate cross-reference was written for every edition ; but as this was written in the same form as references for works merely edited or translated, and all cross-references were kept together, apart from the main-entries, there was nothing, at the place where the reader would naturally look, to show that the library possessed any other editions than those which the main-entries recorded. Under the new Rules a sharp distinction is made between cross-references in cases of authorship and all others. In the latter the reference follows immediately after the name :

Caldecott (Randolph).

See Irving (W.). Bracebridge Hall . . .  
Illustrated by R. Caldecott. 1877. 8°.

may serve as a specimen of them all. In cross-references denoting authorship, on the other hand, the title of the book comes between the name and the reference, and not only the title, but the date and size, *e.g.* :

Bargrave (Isaac).

A Sermon against Self-Policy, etc. [By  
I. Bargrave.] [1624.] 4°. See SERMON.

Allen (John).

The Younger Brother his Apologie, or a  
father's free power disputed for the dis-  
position of his lands, etc. [By J. A., *i.e.*  
John Allen.] 1634. 8°. See A., J.

The cross-references written in this form (of those to initials no example is given in the Rules) are arranged among the main-entries in the alphabetical order of the work and the chronological order of the edition, and a complete view is thus given of all the books by an author which are in the library. Thus many of our objections to the rules respecting the arrangement of the main-entries are rendered nugatory by reason of the multi-

plicity of secondary entries. The latter are sufficiently full for ordinary purposes, and having the press-marks they can be used as if they were main headings. The new system is certainly open to the objection that, while it keeps to the letter of the rule that no book can have more than one main-entry, it produces cross-references which are so remarkably like main-entries that the rule is rather circumvented than observed. But probably no other method could be devised which would so well suit the needs of readers, and at the same time secure the mechanical certainty as to the heading under which a main-entry will be found, which, in a great library, is the only safeguard against the purchase of duplicates.

One other point we should like to make, though it does not arise directly out of these Revised Rules. In the various criticisms on the British Museum Catalogue full justice, to our thinking, has never been done to the discretion exercised in writing out the titles. In some catalogues the titles are uselessly short, while in others they are irritatingly long; but in the British Museum Catalogue the happy medium is adopted. After many years' use of the Catalogue we can say that we have never come upon an instance of a title which was not in every way sufficient for its purpose.

In conclusion, we desire to express grateful thanks to the Trustees for these revised Rules, which are presented to the public in excellent form, with full table of contents and index.

HENRY B. WHEATLEY.

## THE REPUTED FIRST CIRCULATING SUBSCRIPTION LIBRARY IN LONDON.



**T**is always dangerous in treating historically of the institutions of our social life to make any positive statements as to the exact date of the origin of any one of them, but there is good reason to believe that the first English library supported by subscription was established in London between the years 1740 and 1743.

As Gabriel Naudé in his "*Traité de Bibliothèque*" drew up regulations for borrowing books from libraries, it is certain that the system was in vogue in France quite early in the seventeenth century. That it was known in England in the same century is proved by the records we have of the Rev. Thomas Bray's scheme for the establishment of lending libraries in every deanery throughout England, a system which he carried into effect in America also when he left this country.

In the beginning of the seventeenth century clubs, which introduce the principle of subscription for a common advantage, began to grow up in London. One of the earliest was the Bread Street or Friday Street Club, originated by Sir Walter Raleigh, and meeting at the Mermaid Tavern. Of this club Shakespeare, Beaumont, Fletcher, Selden, Donne, and others were members. It was an application of this spirit of fellowship and combination as a means of promoting the study of natural science that led to the formation of the Royal Society in 1662. The unbroken success and activity of this time-honoured institution is written in the pages of its long series of "*Philosophical Transactions*," and by the middle of the eighteenth century it had flourished for well-nigh a hundred years.

But the means of attaining knowledge were confined to a very few even in the years 1740 to 1745. Allowing for

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the greater value of present equivalents of money, books were expensive, and to many unattainable, and libraries from which books could be borrowed for home-reading were exceedingly few. "Up to the year 1825 no books were allowed to be borrowed from the Library of the Royal Society without the formality of motion in the Society."<sup>1</sup>

The parish libraries<sup>2</sup> established at the praiseworthy instigation of Thomas Bray and others were not sufficiently numerous, or managed energetically enough, to make them potent factors in dispelling ignorance; and the little good they did was counterbalanced by the gross ignorance of the lower classes, among whom reading was a rare accomplishment, and writing almost unknown.

That for which they had no aspiration the lowest classes of the population did not miss. But to the educated middle classes and tradesfolk the want of facilities for that continuous reading which a subscription library so amply supplies must have been, even then, very trying. In a very popular historical novel dealing with the middle period of the eighteenth century, "The Chaplain of the Fleet," by Besant and Rice, the heroine is made to hail with pleasure the recent establishment of circulating libraries and the wonderful change and fresh interest the constant reading of books had given to life.

I think we may fairly conclude that the originators of the idea of circulating subscription libraries saw that social and literary clubs were flourishing institutions; that they had a real desire that by means of the loan of books knowledge should circulate with as much activity as the blood circulates throughout the body; that they saw how dull and almost stagnant was this circulation—witness the above-cited cramping order of the Royal Society relating

<sup>1</sup> Weld (C. R.), "History of the Royal Society," 1848, ii. 396.

<sup>2</sup> For an account of and statistics relating to parish libraries, see Shore (T. W.), "Old Parochial Libraries of England and Wales," Trans. and Proc. First Annual Meeting of the Library Association of the United Kingdom. Oxford, 1878, pp. 51, 145.

to the borrowing of books from their library—and that to remedy it they would be constrained to introduce the active and vivifying principle of subscriptions.

From the somewhat uncertain ground of theory we will advance to the surer foundation of fact. Yet we can be by no means certain who were the originators of the application of the subscription principle to libraries. Important institutions are never the outcome of a single mind, and, though it may be willingly conceded that the Rev. Samuel Fancourt was the founder of the first circulating subscription library in London, other heads besides his must have been put together to devise this plan.

Those who take up librarianship as their life's work in these times have nearly all to begin it early. The days, however, are in the memory of many when antiquated schoolmasters and clergymen, and half-pay officers who never attained to high rank in the army or navy, were thought admirable and suitable custodians of a library. Nay, there are many men of eminence who, knowing little about the working of libraries, even now regard a vacant post therein as "just the very thing" for one of their unsuccessful friends, whether he be bookish or not. In age Samuel Fancourt came fully up to the required standard of those good old-fashioned folk, for he must have been over sixty before he started the circulating library. But, unlike many of the tribe of "uncommercial" book-keepers, he really seems to have had no mean talent for organization, and, as will afterwards be shown, no small share of the art of compiling a catalogue.

He was born in the year 1678, and was reputed to have been a native of the West of England. Various encyclopædias of biography give particulars at length, or in brief, of his life; but, as usual, those in "The Dictionary of National Biography"<sup>1</sup> are at once concise and exhaustive.

<sup>1</sup> "Dict. Nat. Biog.," 1889, xviii. 173. Other notices are to be found in "Rees' Cyclopædia," 1819, xiv., and in the "Biographie Universelle," 1815, xiv. 141.

In answer, also, to a query in "The Gentleman's Magazine" many years after Fancourt's death, there was published a discursive, but appreciative memoir, in which the element of personal recollection may not have been wanting.

Little seems to have been known of his private life. He was probably trained for the Nonconformist ministry under a Mr. Benjamin Robinson at Hungerford in Wiltshire, and succeeded the Rev. Jeremiah Smith as pastor at Andover. This is not the place to enter into details as to the early history of dissenting bodies, but it should be generally known that, after the passing of the Act of Uniformity in 1662, the Nonconformists received a large accession of learning and scholarship in the ejected ministers. Cut off from the privileges of both universities, they and their successors established colleges for the training of their pastorate. Fancourt never seems to have had any collegiate training, but there can be little doubt that in learning and the love of books he far surpassed many of his contemporaries in the Church of England.

His early and middle years seem to have been fairly peaceable; but towards 1730 he became engaged or involved in a theological controversy evidently with his congregation, for he had to leave Salisbury, as either his flock would not keep the peace with him, or he with them. In these days, as now, the tenure of a non-beneficed cure, dependent on the offerings of a congregation, was precarious, and "driven from his comfortable settlement," as stated by his sympathetic biographer in "The Gentleman's Magazine," he came to London to better his fortunes. The man who, in these days, sets up as a teacher of Latin or Greek without fair university distinction runs a great risk. But the low status of the scholastic profession in the middle of the eighteenth century would have left Fancourt's position as an instructor excellent; so, though his own education seems to have been more or less private, he attempted to obtain pupils, but apparently without much success. It cannot be said, either, that he was engaged in

engrossing literary occupations. He was the author of some sixteen works, chiefly pamphlets, nearly all of them theological, and these latter mainly of a controversial nature, not a few of them being either sermons or letters. According to the carefully digested list in "The Dictionary of National Biography" a good half of them must have been penned and published before he left Salisbury. Between 1730 and 1740 he published very little.

But it is just at the commencement of the fifth decade of the eighteenth century that Fancourt's career begins to have a special interest for us. As far as I have been able to ascertain, there is nothing to show what induced him to start a circulating subscription library. As I have said above, it is more than probable that he had coadjutors in his plan. The want of books for home-reading, as also before stated, was causing general dissatisfaction among the really educated classes. According to the writer in "The Gentleman's Magazine" (1783, liii. p. 832), one friend complained to another "that literature was not communicated in London as in foreign cities, where libraries were accessible to all the curious." This complaint was stated to have been made in the year 1724. The writer in "The Gentleman's Magazine" goes on to say that a few years later (April 30th, 1728) the same correspondent wrote: "I hear that your great bookseller Awnsham Churchill is dead; he had a great stock, and printed many books, and I hope the sale of his effects will throw a plenty of books on the City of London, and reduce their present high price." Now Awnsham Churchill was the leading bookseller and publisher at the end of the seventeenth century as well as of the early eighteenth century. Fortune smiled upon him, he amassed great wealth, became a county magnate, and was M.P. for Dorchester from 1705 to 1710. He and his brother John formed a library between them at one of Awnsham Churchill's seats, Higher Henbury, in Dorsetshire.<sup>1</sup> While

<sup>1</sup> "Dict. Nat. Biog.," 1887, x. 307-308.



agreeing with the writer in "The Gentleman's Magazine" that the avidity of the correspondent he quotes to see the Churchill library dispersed among a book-hungry public is sufficient proof that circulating subscription libraries were not established in 1728, I cannot fail to see a stronger one. Churchill must have been a keen man of business; for the acquisition of immense wealth nearly always argues a combination of astuteness and caution leavened with a spirit of speculation. Whatever scheme of subscription libraries had been mooted or set on foot in the first two decades of the eighteenth century must have been viewed, in London<sup>1</sup> at least, with conservative dislike and timidity. Else is it credible that Awnsham Churchill would not have used his vast wealth to float such a venture, and successfully, had he but been given the opportunity of seeing how eager were the reading public for the benefits such an enterprise might confer on them?

So what a wealthy bookseller did not undertake was left, as far as we know, for a poor Nonconformist minister to establish.

As already implied, it is impossible to do more than speculate on the reasons that led to the formation of the circulating subscription library. Popular demand for the unlimited reading of books, and, taking into account the numerous theological works that appear in the Crane Court Catalogue, a desire on the part of Fancourt himself that his professional brethren, so numerous in London, should have ready access to the literature they required, seem to be as strong determining causes as any.<sup>2</sup> As a

<sup>1</sup> Mr. Joseph Gilbert, who has made a special study of the history of circulating libraries, points out that "Allan Ramsay's work in Edinburgh (1725) seems far more important than anything that was done in London." But no evidence is as yet forthcoming that the fame of Ramsay's library had travelled south. Even if it had, we have still to consider who was the first to adopt it.

<sup>2</sup> Dr. Williams' Library was founded in 1716, but so far as can be ascertained, the books contained in it did not circulate till a very much later date.

precedent for such a scheme, the marked success of the numerous clubs that had their quarters at the coffee-taverns<sup>1</sup> must have acted as a powerful lever in its favour, and even if this were not the case, the principle of a club in charging an annual or quarterly subscription was, as I have already maintained, most directly adopted. There was also the example of the Royal Society to follow, whose library formed part of that institution, though the borrowing facilities accorded the Fellows were slight and restricted.

About the year 1740, or perhaps 1742—certainly not as late as 1745—the library was started. Of the first years of its existence the particulars are very scanty. All we know is that the subscription was one guinea a year. Difficulties of some kind may have risen in the management, for the library was dissolved at Christmas, 1745; that is, the library as an institution, not the stock of books, because immediately after this dissolution Fancourt commenced the compilation of his catalogue, which argues that the books were in hand, and the nature of the catalogue is such that it must have been compiled from a complete collection, as all good catalogues should be. Remarks as to the nature and character of the Crane Court Catalogue will be reserved till later, but in the body of this catalogue, which was issued in parts between 1746 and 1748, an important announcement was made as to supposed future privileges, chiefly financial, on the subscribers' side. It was free to anyone to become a subscriber on the initial payment of one guinea, and a shilling a quarter. Half a guinea might be paid at the time of subscribing, and the balance of the entrance-fee on delivery of the catalogue. Evidently one guinea per annum had proved too expensive a subscription, and though Fancourt's principle of spreading his net more widely to attract sub-

<sup>1</sup> For amusing descriptions of such clubs see "The Trumpet Club," by Steele, in "The Tatler," and "A Modern Conversation," by Chesterfield, in "The World," both reprinted in "Eighteenth Century Essays," selected by Mr. Austin Dobson, 1896, pp. 16-23, 160-177.

scribers of moderate means was wise, it is to be doubted whether a reduction of the subscription to less than one-fifth its original value was prudent, even allowing for the additional imposition of an entrance-fee of one guinea.

It is not quite certain where the library was first opened, but there is fair reason for thinking that it was housed in Crane Court, Fleet Street, very early—perhaps from the very first start off. It must not under any circumstances be supposed that it was a commercial undertaking carried on by Fancourt for his own profit. The days of commercial subscription libraries, as an established institution, were yet to come, and though there is no doubt that numerous booksellers were running such institutions long before Fancourt's library was finally dissolved, the members of that trade kept a prolonged and careful watch on the fortunes of the library before they committed themselves to what they were probably inclined to regard as a somewhat hazardous speculation. The entrance-fees and much reduced annual subscriptions appear to have had a very heavy drain made upon them at the outset. Out of them quarterly payments were to be deducted: "The rent of the rooms to receive the books and accommodate subscribers; a salary to the librarian to keep an open account and to circulate the books; a stock to buy new books and duplicates as there was occasion; the expense of providing catalogues, and drawing up writings for settling the trust. This trust was to be vested in twelve or thirteen persons chosen by ballot out of the body of proprietors, and the proposer, Mr. Fancourt himself, was to be the first librarian, and to continue so long as he discharged his office with diligence and fidelity."<sup>1</sup> Thus Fancourt from being master virtually became servant, and it is much to be feared that his salary suffered in consequence of the heavy initial outlay in printing the catalogue. This he must have himself foreseen; for, with the idea of supplementing

<sup>1</sup> "Gentleman's Magazine," 1784, liv. Part I. 273.

his income, in the very pages of the catalogue he advertised himself, though not by name, as a teacher of Latin, to read, write, and speak it with fluency in a year's time or less, at 12 guineas a year, a guinea a month, or 12*d.* an hour, allowing five or six hours a day. Such an announcement would seem strange at the present time, but in those days it was one of the most ordinary character, since the sound knowledge of Latin was not only an accomplishment but a necessity, as that language was, far more than we realise, the basis of oral and written communication between the learned of all European nations. As to whether this venture succeeded we have no certain information. The sentence in the "Biographical Anecdotes" in "The Gentleman's Magazine"—"Driven from a comfortable settlement (at Salisbury) to the great metropolis, where I believe he acquired no new one as a teacher"—plainly indicates that Fancourt had struggled hard to obtain some footing as a teacher in London; and this I have already stated above. There is no doubt that by now he had become much better known, and the subscribers to the library had at least the opportunity of testing his capacity as an instructor.

One would have thought that by this time his troubles would have been at an end, and that his later days, in his joint capacity as librarian and Latin teacher, might have been passed, if not in prosperity, at least in fair comfort. But this was not to be. In a fit of virtuous indignation at the contrariness of mankind, his biographer in "The Gentleman's Magazine" exclaims: "There never was a scheme set on foot for the public in which that public did not think themselves authorized to criticise and interfere with a great degree of impertinence." Unfortunately, the writer, in his zeal for the subject of his memoir, takes too little cognizance of the obvious fact that if the public interfere, as they often do, in the conduct of affairs in which they are not directly concerned, they will do so a hundred-fold more in matters in which they have a direct pecuniary

interest. The history of libraries from that time to the present day teems with instances of disaffection—sometimes even of hostility—evidenced by the subscribers or proprietors of libraries against the paid officials or honorary officers.

Fancourt's evil genius assumed an unexpected and unlikely form. Had it been in the shape of some ignorant and unlearned tradesman living hard by, who wished to make himself peculiarly objectionable solely from those feelings of animosity which the uneducated not infrequently vent upon the cultured, there would have been small wonder. But that evil genius was enveloped in far other guise. Cromwell Mortimer was a London physician, a man of remarkable and versatile intellect, active and ambitious. The charges he made for his professional services rendered him unpopular among his brother practitioners. He published what even then must have been considered an extraordinary book, detailing the symptoms of the maladies of his various patients, whose names he had printed in full, together with the personal attestations they gave to the efficacy of his remedies.<sup>1</sup> This thorough-going advertisement of himself before the laity was followed by an appendix—a circular letter detailing his system of charges for visits, advice, and remedies. He was a Fellow of the Royal College of Physicians! In those days the professional conscience of medical men in high places was not so tender as regards etiquette as now, and though this circular brought Mortimer into disfavour, his authorship of it in no way affected his high standing in the scientific world, for he was Secretary to the Royal Society from 1730 till his death in 1752, and edited volumes 36-46 of the "Philosophical Transactions." About 1738 he essayed to write a history of the learned societies of Great Britain and Ireland—a task he scarcely began, much less accom-

<sup>1</sup> "An Address to the Publick: containing Narratives of the Effects of certain Chemical Remedies in most Diseases . . .", by Cromwell Mortimer, M.D. London, 1745.

plished. His neglect of this ambitious scheme brought upon him the censure of Maurice Johnson, the antiquary, who supplied Mortimer with valuable material he never used.<sup>1</sup> Mortimer, instead of attempting to carry through one or two great pieces of work, busied himself with a thousand and one concerns. Besides editing various works and aiding to guide the fortunes of the Royal Society, he was Secretary of the Society of Antiquaries, and was one of the moving spirits in obtaining that body a charter of incorporation.<sup>2</sup> His residence was in Dartmouth Street, Westminster, but his secretaryship of the Royal Society frequently brought him to Crane Court, the rooms of the Royal Society being next, or next but one, to Fancourt's house. It is difficult to discover the exact circumstances under which Mortimer and Fancourt became acquainted, but it would have been surprising had they not. It is more than likely that Mortimer was of the same religion as Fancourt. Had he been a Churchman it is not very likely that he would have proposed in 1747 to establish a registry for Dissenters in the College of Arms.

It is a dangerous thing to place oneself under an obligation to some men, especially if they be of a bullying, overbearing nature, like that of the learned Secretary of the Royal Society. In the early spring of 1743 Fancourt's wife was taken suddenly ill of a malady much resembling epidemic influenza. There is no reason for thinking her life was endangered, but Dr. Mortimer was sent for, and his remedies effected a prompt cure. Down went the report of the case in the note-book which was to form the MS. of the doctor's "Address to the Publick," and in 1745 the world knew that Mortimer had in all probability saved Mrs. Fancourt's life, according to the following quotation:<sup>3</sup>

<sup>1</sup> Nichols's "Literary Anecdotes," vi. 2-3.

<sup>2</sup> Maurice Johnson, above mentioned, was honorary librarian of the same society, and possibly Mortimer's colleague.

<sup>3</sup> "An Address to the Publick," p. 11.

"The Case of Mrs. Martha Fancourt, wife to the Reverend Mr. Samuel Fancourt, at the Circulating Library in Crane Court, Fleetstreet.

"A Fever and Heat in the Lungs, carried off by one Dose."

[Here follow minute details of the symptoms and illness.]

"The above is a true and punctual Account of my Illness and speedy Recovery.

"MARTHA FANCOURT."

"Upon this her husband wrote me a most obliging Letter of Thanks dated March 26, 1743.

"We have both the deepest sense of the tender care of the Doctor, whose skilful hand has been blessed to remove the dangerous symptoms so speedily, as well as effectually.

"I am, your most obliged, humble servant,

"S. FANCOURT."

Mortimer may have received a fee for attendance, but it is more likely that his professional assistance was a favour. Fancourt's sense of obligation was taken advantage of; very soon the doctor began to meddle in the conduct of affairs at the Crane Court Library, and to criticise its management, and ended in being its persistent enemy. The librarian, notwithstanding his humble letter of thanks to Mortimer, must have been a man of some independence, for he stuck to his post through a time of evil report. Mortimer's self-importance, although it made him many enemies, was nevertheless an influence magnetic enough to enlist the sympathies of many friends and abettors, who of course followed his lead against Fancourt. Troubles were now crowding thick around the pioneer of circulating subscription libraries, and it was just about this time that his rivals in trade were springing up. They had waited their opportunity, and had been spared the trouble of speculation; watching the popularity of the

Crane Court Library, the booksellers saw that it was a venture more than likely to succeed, and the results amply justified them. Mortimer ceased not to persecute Fancourt; he had sown the seed of the librarian's troubles; had he lived a few years longer he would have seen them bear abundant fruit. But in his later years Mortimer succeeded to the family estates on the death of his elder brother, at Toppingo Hall, near Hatfield Peverel, in Essex, and died there himself in 1752.

But to return to the fortunes, or rather the misfortunes, of Fancourt. Bad blood having been stirred up against him, he gradually lost what little popularity he ever had. Nothing went well with him from the time the Secretary of the Royal Society had begun to make Crane Court Library the butt of his vindictive attacks. Some time later than 1755 the library and its guardian removed from Crane Court. After much wandering Fancourt settled in one of the streets off the Strand. By this time he was feeling the full force of the torrent of commercial opposition—a torrent he could not stem. As the colours of a kaleidoscope change and shift, so altered the contents of the circulating book-shelves at the back of the booksellers' and stationers' shops to suit the taste of a public even then changeable and captious. But as Fancourt's difficulties and debts increased, the less was he able to add to his library; as his store of books became antiquated, the greater grew their unpopularity. At last, to satisfy his creditors, if it did satisfy them, the whole library was sold. Aged and infirm, and failing in his faculties, he forsook a neighbourhood that was then, as now, the centre of letters and the drama, and retired to Hoxton Square, then on the northern or north-eastern outskirts of the metropolis. This now densely-populated, squalid, and unsavoury quarter was once a rallying-point for the more cultured and wealthy members of the dissenting ministry. Kindly spirits among them tended to his wants, and it may be hoped that his last days were spent in comfort and freedom from distress.



At Hoxton he died in his ninetieth year on June 8th, 1768.

That at an age of life when many men begin to think of resting on their oar, Fancourt made a fresh start, and was so far successful that he got together a library of some 3,000 volumes and attracted many subscribers, is sufficient proof of his courage and perseverance.

Unlike Naudé in France, and John Durie in England, he is not known to have written any treatise on libraries and librarianship. But after opening the circulating library he saw that its usefulness would be increased by a printed catalogue, and this he set about diligently to compile, issuing it in parts between 1746 and 1748. In the last-mentioned year it was also published in two octavo volumes, and the following is a full transcript of the title-page :

An Alphabetical / Catalogue / of / Books and Pamphlets /  
in / English, French, and Latin / Belonging to the /  
Circulating Library / In Crane Court / Sold (according  
to the annexed Plan) to a limited / Number of Subscribers  
for One Guinea each / towards the Purchase and one  
Shilling a Quar-/ter besides for the Support of it. / With  
a Copious / Index / Reducing every Subject to its / proper  
Class or / Head / London : / Printed in the Year  
MDCCXLVIII.

It is a present fashion among cataloguers, largely on the increase, to give very brief summaries of the subjects treated of in books, more especially when the title is misleading. Those modern librarians who are convinced that everything is new under the sun may be warned that it is useless to battle among themselves for the honour of having initiated this practice of analysis of contents, for Fancourt knew of it and employed it vigorously. All his own writings save one (the tract, "What will be must be") are enumerated in his catalogue, and lengthy extracts, expository of the various subjects, follow each title. Though plainly anxious that his own works should be

well known, he was no vain egotist, and he gave other writers an equal chance of notoriety by the same means. All this ought to have had the moral effect of impressing upon the readers what a well-read librarian they had to serve them; the material effect it did have, however, was to increase the bulk of the catalogue, and consequently the printer's bill!

In those days the art of cataloguing was crude, and there are undoubtedly signs of this crudeness in Fancourt's work. Yet it is remarkable to see how near his work approaches sometimes to the ideal of a modern catalogue. The entries are, as a rule, under "author," with a cross-reference to "subject," anonymous works being given under the first word of the title. As a consequence it is perfectly easy to find any work that may be thought of under author or subject, and the Crane Court Catalogue stands well in comparison with certain cumbrous compilations of the early and middle decades of the nineteenth century. I refer to those arranged on the principle of the *catalogue raisonné*, in which the books, whether of a special or a general library, are grouped under the authors' names into classes of a very arbitrary nature, and further subdivided according to the will and pleasure of the compiler—an abuse of the excellent principle of classification.

The titles are generally given in full, and from a bibliographical point of view this is a most commendable feature. It is a loss, however, to those interested in eighteenth-century presses that the names of the printers are not given at the end of the titles, just before the date. A slight curtailment of the abstracts of the contents would have enabled this to have been done without increasing the size of the volumes, and had this information been given there is little doubt that it would have been thorough and accurate. But this is to speak from the standpoint of a reviewer of modern works, a luxury that must not be indulged in when commenting thus late on a production of a bygone era that can be neither corrected, altered, or improved. We

must take it as a matter of thankfulness that the Crane Court Catalogue does so fairly indicate, apart from the large element of theological literature it represents (very nearly half its contents), what was generally read about the middle of the eighteenth century. But there is a further and a higher use of such a catalogue. It is, or should be, the aim of the English bibliographer to obtain a record not of many or most books printed and published at various epochs, but of all. We know that the output of publications in the eighteenth century, allowing for the status of the art of printing, was large, but the quantity is unknown. It becomes us to turn this quantity into a known one, and if it be found that old catalogues, such as the one we have attempted to describe, serve towards this end, they should be carefully sought out and analyzed. Imperfect as they may be according to our modern ideas, their ultimate effect has been wider than their compilers' aim; they only attempted to show what the libraries possessed, but they have ended in preserving a record of much that men thought or did that otherwise would have been consigned to oblivion.

ARCHIBALD CLARKE.

## HOW THINGS ARE DONE IN ONE AMERICAN LIBRARY.

### III.

#### SELECTION, PURCHASE, AND CATALOGUING OF BOOKS.



As the catching of the hare is the first step towards the ultimate end of gustatory enjoyment and physical nourishment, so the collection of a library is the first stage in the process that leads to its utilization for the education and the mental and spiritual refreshment of its readers. I therefore begin this article with a brief statement of our procedure in the selection and purchase of books.

Let me premise that these articles are not designed for the instruction of the experienced librarian. For him they can have only the interest and value of a study of comparative methods. An exposition of the methods of any library must contain much that is common to all libraries, or, at least, a part of the knowledge of all librarians. For the novice, however, an explanation confined to peculiarities or points of difference would tend to confuse rather than inform, like the teaching of exceptions before the rules are learned. And the merit of any system of administration can be judged only by seeing it as a whole, and observing the harmony of its parts and the manner in which they all contribute to the end in view. Now, the purpose of a public library, the reason for its being, is the entertainment and education of the people who support it. I have given to entertainment the first place on the list, because I wish to emphasize this as one of the most important functions of the public library. In starting a library in a

small town the first books to be procured should be those that afford wholesome recreation; and the largest city library can never ignore this constant and universal demand. In his address at the laying of the corner stone of the Boston Public Library in 1855, Robert C. Winthrop said: 'The Library whose corner stone we are about to lay, in its primary and principal design, is to furnish entertainment and instruction for the whole community.' And in the first report of the Trustees, in 1852, it was held that 'popular books of the time' should be purchased in such numbers as to 'render the pleasant and healthy literature of the day accessible to the whole people at the only time they care for it—that is, when it is living, fresh, and new.'

#### SELECTION OF BOOKS.

The first consideration in the choice of books for purchase should be the wants of those using the library. These are made known in two ways: 1st, by formal recommendation; 2nd, by frequent calls. For the first we provide blank cards of the size of our catalogue cards, containing these items: *Author and title, place and date of publication, publisher and price, name and address of person recommending and a request for any further information, to be written on the back of the card.* These cards are presented to the librarian once a week. Books that are of unquestionable merit, moderate price, and wanted for immediate use are ordered at once. Objectionable and inferior books, and those likely to interest few or none but the recommender are rejected. The rest, especially high-priced books and those on which further information is desired, are held over for the next meeting of the Book Committee. Lists representing frequent calls are generally held for the Book Committee, but may be ordered at the discretion of the librarian. Books recommended and called for, and those worn out and condemned are always the

first considered by the Committee; and when funds are at the lowest ebb they are the only ones ordered.

It is the office of a public library not only to supply to the public books called for, but also to lay before its readers the best of the new publications that appear from time to time. Knowing the strength and weakness of his collection, and the tastes and wants of his community, the librarian must keep constantly posted as to the character and value of new publications. That our survey may be as complete and trustworthy as possible, the numerous periodicals that publish book reviews are divided among some eight or ten assistants. Each is expected to read the periodicals assigned, and to note on cards titles of books therein commended, with brief extracts from the reviews indicating their general character and worth. Once a month (during the active season) those participating in the work meet with the librarian and hold a new-book symposium. Thus the librarian, as well as each assistant, shares the benefit of the reading of all; and the selection of new books for purchase is based on the widest possible information. Occasionally it happens that a novel is highly praised by one or more reviewers, and as severely condemned by others. In such cases it is read by two mature women on the staff. If they are divided in opinion the judgment of a third is called for, or the librarian decides by a personal perusal. Books obtained on approval from local dealers are examined by the librarian; and in default of conclusive criticisms they are tested by him, or assigned to assistants.

The librarian marks in 'The Publishers' Weekly,' 'The Nation,' and other bibliographical and critical journals and publishers' lists, which he regularly examines, the titles of desirable additions. These, with brief notes indicated by him, are cut out and pasted, or copied, on cards. Just before each meeting of the Book Committee the librarian and his 'cabinet' (three or four of the heads of departments) go over the accumulated cards and decide what

books are most needed. This selected list is presented to the committee; and having been thus carefully made up and with due regard to the funds available, it is always approved, generally *en bloc*. When purchases beyond immediate and pressing needs are justified, additional lists, including more expensive works and those needed to strengthen particular classes, are submitted to the committee and examined in detail. The order of purchase, then, is this: 1st, books worn out and lost are paid for; 2nd, books specially recommended and those frequently called for, including additional copies; 3rd, books (chiefly new publications) recommended by the librarian; 4th, special lists and expensive works.

The cards thus submitted constitute the order list. The 'Publishers' Weekly' entries, being in proper bibliographical form, are pasted on regular catalogue cards, and after serving in the order list are finally inserted in the card catalogue. It saves time and labour to send the packages of cards directly to the local dealers. The first sends such books as he can furnish, separating their cards from the others and returning the rest of the cards, which are then sent to another bookseller. When all the books obtainable in town have been received, the remaining titles are ordered from the dealer who gives the best discount. Foreign publications are ordered through an agent. The order is written on a blank form provided for the purpose, and a letter-press copy is taken in the 'order-book.' Each card also is stamped with the date and the name of the firm to whom the order is given; for example, 'Jones, 10-9, '99'; or, 'Stevens, 10-11, '99.' The cards are arranged in the order-drawer alphabetically, according to author. It is thus easy at any moment to determine whether a given book has been ordered. As books are received the cards are taken from the order list and placed in the books to which they belong; and the cards remaining show just what orders are outstanding, when each book was ordered, and from whom. From time to time lists of

'shorts' are sent to dilatory dealers; and once a year there is a clearing up by the cancellation of all orders not filled, except continuations and books for which special search has been instituted.

Upon the arrival of a lot of books, the invoice is checked and examined to see that the prices and discounts are correct, and the price of each book is pencilled on the first page, back of the title-page. Next the card is taken from the order drawer and placed in the book which is then ready for classification. For the most part the classifying is done by the librarian, not of necessity, but as the best way of keeping in touch with the growth of the collection, and as a help to the constant effort that must be made to prevent the administrative side of his work from completely crowding out the bibliographical. While classifying, the librarian puts into various books the names of persons likely to be interested in them, who are to be notified of their receipt. A postal card blank is provided for this purpose. The order card in the book shows whether it was bought on recommendation of a cardholder. If so, he is notified, and the book is reserved for him thirty-six hours. After classification the books are put through the regular process of accessioning, shelf-listing, and cataloguing, stamping, pocketting, cutting, etc. The items enumerated in the accession ledger are: *Date, accession number, author, title, volume number, place of publication, publisher, date of publication, size, class, a summary of additions by class and source for statistical purposes, from whom obtained, publisher's price, discount, net price, cost of binding, remarks.* If the book belongs to a special collection the name of the collection is stamped in the first margin. In the column devoted to remarks such facts as that the book is withdrawn, lost and paid for, unaccounted for, price of set, etc., are given. Date slips of different colour and style place each volume in one of the following classes: 'Seven-day book' (new popular books, chiefly novels), 'New book—not renewable' (issued for



fourteen days); Regular two-week book, renewable for the same period; 'C.D.' book (see first article); and Reference book. There are also two special labels, one indicating that a book can be drawn only on 'Special permission,' and the other, that some 'Special security' must be given. In the latter class are placed books costing £1 or more. The security, however, generally consists merely of the signature of the applicant to a formal receipt backed by a general knowledge of his probable trustworthiness. It may be worth while to mention, in passing, that on the first page of every book is tipped in a slip bearing these words: 'This book belongs to the PUBLIC. You are one of the public. Take care of YOUR OWN PROPERTY and see that others do not injure it.' The city ordinance regarding the mutilation or defacement of library property is quoted, and notice is given that the last borrower is held responsible for any damage to the book.

#### CLASSIFICATION AND CATALOGUING.

The scheme of classification was prepared by Dr. Wm. T. Harris in 1870. Dr. Harris, now U.S. Commissioner of Education, was then Superintendent of the St. Louis Public Schools and *ex officio* a member of the Board of Managers of the Public School Library. The scheme might be called an 'expansive system.' It has, at any rate, met the demands for expansion caused by the growth of the collection, the development of modern science and the differentiation of modern knowledge; and the class numbers are, up to the present, shorter and simpler than those of most of the other systems in vogue.

A feature of our library which I most heartily recommend to any new library or any library contemplating changes in its system, is the absence of shelf-numbers. There is no longer any controversy as to the merits of fixed and relative location; but shelf-numbers are so general that many

librarians have found it difficult to understand how we dispense with them. The advantage of doing so I will show when explaining our issue system. I may say here that books are arranged on the shelves 1st, by class-mark, 2nd, by author, 3rd, by title. The class-mark is written on the pocket and on the first page after the title-page ; the author is underdotted on the title-page ; and the catch-word (usually the author) is written on the pocket.

The relative usefulness of the classed and the dictionary catalogue is still a subject of argument, with the weight of opinion rather in favour of the latter. Ours, however, was originally a classed catalogue, and a classed catalogue we have kept it, finding satisfaction in having it up to date, and constantly making improvements. We have analyzed all collected biographies and miscellaneous essays ; and last year we completed the analyzing of all public documents, both domestic and foreign.

Our Juvenile catalogue, made five years ago, is on the dictionary plan ; and we are from time to time grafting on our author and classed catalogue features of the dictionary catalogue. This process will end in giving us the advantages of both forms. The following statement will, I trust, make plain the plan and the essential features of the catalogue.

The public catalogue is in the delivery room : the official is in the catalogue room which adjoins the general reference room.

The official catalogue is a manuscript catalogue on 33 $\times$  ruled cards, the heaviest grade of the standard size cards made by the Library Bureau. It combines entries under the author, titles of novels and juveniles, and striking titles of books in other classes, all arranged in one alphabet. Authors' names are given in full when they can be obtained without too great expenditure of time. The card shelf-list serves as a classed catalogue for official use.

The public catalogue comprises : 1st, an author catalogue of the whole collection ; 2nd, a classed catalogue of

the whole collection ; 3rd, separate author catalogues of German and French books ; 4th, a title catalogue of prose fiction ; 5th, a dictionary catalogue of the juvenile collection ; 6th, an author catalogue of juvenile books in foreign languages.

The author catalogue includes also striking titles.

In the classed catalogue the cards are arranged in each class alphabetically by author except in such classes as 97*b* (individual biography) 91*d* and 91*e* (histories of states and cities in the U.S.). In these and similar classes, for obvious reasons, the cards are arranged by subject, as are also the books on the shelves. In a class like 96 (Historical miscellany) embracing a variety of subjects, the special topics (*e.g.*, 'Flags') appear as subject headings, and the cards are arranged alphabetically by these.

In like manner, inchoate sub-classes are marked by headings in various classes before the number of books in each calls for a division on the shelves. The class of prose fiction is arranged alphabetically under the titles, each language having a class to itself. Title and author lists of German and English fiction have been printed and are sold at ten cents each.

The juvenile catalogue of English books is a complete dictionary catalogue of all the English books for the young in the library. The class 'Juvenile literature' does not mean 'Juvenile fiction,' but all books for the young.

A list of subjects, with the A.L.A. list as a foundation, is being prepared to insert in the complete author catalogue. The cards read : 'For books on this subject see class —,' 'See also class —.' This is intended to serve as an index to the classed catalogue. Since we cannot at present afford both a classed and a dictionary catalogue, this seems the most satisfactory solution. The variations from a consistent scheme of a classed catalogue have been made advisedly and with good results.


All the public catalogues are typewritten on 33× unruled Library Bureau cards except the Fiction and Juvenile

## 298 THINGS DONE IN ONE LIBRARY.

classes, which are on 32x cards and occupy a separate cabinet. These have short entries: all the other cards are transcripts of the full entries of the official author catalogue.

FREDERICK M. CRUNDEN.

## PAMPHLETS AND THE PAMPHLET DUTY OF 1712.

HE British pamphlet literature of the seventeenth and eighteenth centuries has seldom been collected with ardour or catalogued with accuracy. The subjects with which it deals are interesting enough at times, but its bulk repels, and so do the endless anonyms, the pretentious pseudonyms, and the complicated relations of 'Cases Stated,' 'Vindications,' 'Modest Replies,' and 'Unanswerable Answers.' In its own day, however, this literature took the place of magazines, and excited a keen if ephemeral interest. As a curious tribute to this may be cited a four-page folio pamphlet in the British Museum, entitled 'The Proposal of William Laycock, of the Inner-Temple, London, Gent. Humbly Recommended to all such Persons, who are generously inclined to encourage Arts and Learning, and in Order thereunto for raising a Fund for the buying up of a Stock of scarce Sticht Books and Pamphlets, amongst which all Bookish Gentlemen well know, that there are to be found abundance of excellent Tracts and Discourses, not treated of in larger books.' Laycock, it appears, having married the daughter of William Miller, of London, Stationer, 'became intrusted in the year 1693, to dispose of the said Mr. Miller's Stock, which chiefly consisted of loose Papers and Pamphlets, and by the Assistance of Charles Tooker, Bookseller . . . did digest the said Stock of Pamphlets into,

such exact Order and Method, by way of Common Place and Alphabet, that the said Laycock could find without any Difficulty any Thing contained in the said Stock, tho' it was but a single Sheet of Paper in the said Stock, which did consist of above 2,000 Reams of sticht Books or loose Papers. And the said Laycock, having sorted and digested the Stock as aforesaid, met with that encouragement from the Publick, that he did exercise the said Trade of selling scarce Books and Pamphlets for the Space of Seven years.' However, lawsuits followed, and the labours of Mr. Laycock were 'totally blasted' by intruding bailiffs. To this tale of woe succeeds an enumeration, in twenty-one breathless paragraphs, of a few ('not the 500 part,' says Mr. Laycock) of the good things contained in the vanished collection.<sup>1</sup> He shows how his methods had served the ends of divines, 'disposed to know what has been written in Controversies,' of 'Noble Statesmen and Worthy Senators,' 'Gentlemen who Delight in Reading of Ceremonies at Coronations,' 'those who are Poetically inclined,' and 'Booksellers, who upon all occasions used to apply themselves to the said Stock or Repository.' Mr. Laycock's occasional variations in tense betray his position between 'the beauty coming and the beauty gone.' He hopes to renew his enterprise, through the aid of the booksellers and the public. At the end of his appeal is printed a list of eighteen booksellers subscribing a guinea or a pound apiece, and he 'doth most Humbly Desire and Intreat such Gentlemen, who are inclinable to Incourage him in so good an Undertaking, that they would be Expeditious in their Subscriptions.' Also 'as a further Incouragement to such as will Contribute, . . . the said Undertaker will Print a Catalogue of the

<sup>1</sup> The catalogue was published under the title: 'The Famous Collection of Papers and Pamphlets of all Sorts, from the year 1600 . . . commonly known by the Name of William Miller's Collection . . . Composed by Mr. Charles Tooker. *London: M. Gilliflower, etc.,*' and largely bears out Laycock's claims.

said Books, with a List of the Names and Sums of the Benefactors, which shall be presented Gratis, by way of Acknowledgment to the said Subscribers.'

Bearing in mind the importance of the pamphlet-issues thus evinced, it is easy to conceive the agitation aroused by the A&t of 10 Anne, c. 18, which struck a blow not only at pamphlets but newspapers. The following was the tariff of the stamps required under the A&t. For pamphlets or newspapers of  $\frac{1}{2}$  sheet or less,  $\frac{1}{2}d.$  per copy, of  $\frac{1}{2}$  to 1 sheet,  $1d.$  per copy. For publications containing more than 1 sheet,  $2d.$  ('The Statutes of the Realm,' printed in 1822, says 2s.!) per sheet, anything more than 6 sheets octavo, 12 sheets quarto, or 20 sheets folio, being regarded as a book, not a pamphlet, and so being exempt. All stock in hand was to be stamped. Stamps on unsold copies might be cancelled by the Commissioners appointed under the A&t, and the value of the stamps repaid. Any failure to comply with the A&t was destructive of all copyright, even although the title of the book had been duly registered at Stationers' Hall. A penalty of £20 was appointed for omission of the name and address of printer and publisher.

This last proviso indicates, of course, that the A&t was designed partly to swell the revenue and partly to check the licence of the Press. The effects of it on trade opinion can be judged from the same source as those of the Paper Duties (see an article in 'The Library' for December, 1899) which form part of the same A&t, namely, from the collection of contemporary broadsides in the British Museum. The A&t as above given was tempered to various shorn lambs, agreeably to, and possibly in consequence of, certain appeals of the trade that may be seen in that collection, the contents of which are as follows :

(1) The Case of the Company of Parish-Clerks, relating to the Duties on Pamphlets, etc. Humbly offer'd to the Honourable House of Commons.

(2) The Case of the Members of the Sun-Fire-Office, London, relating to the Duties on News-Papers, humbly represented to the Honourable House of Commons.

(3) The Printers' Case: humbly submitted to the Consideration of the Honourable the House of Commons.

(4) A Proposal for Restraining the Great Licentiousness of the Press, . . . Humbly submitted to the Commons of Great Britain, by W. Mascal, Gent.

(5) A Certain and Necessary Method of Regulating the Press, which will hinder and deter the Daily Insolence of False, Malitious, and Seditious Libels. Designed for the Service of Her Majesty's late Gracious Message to the Honourable House of Commons, *etc.*

(6) The Case of the poor Paper-Makers and Printers, farther stated.

(7) The Case of the Manufacturers of Paper, the Stationers, Printers, *etc.*, of this Kingdom, relating to several Duties on Paper and Printing, now Voted in the House. Humbly represented to the Honourable House of Commons.

(8) Reasons humbly offer'd to the Parliament, in behalf of several Persons concern'd in Paper making, Printing and Publishing the Half-penny News Papers, against the Bill now depending, for laying a Penny Stamp, *etc.*

Several of these piteous Cases, as we have said, seem to have succeeded in their object.

Thus the 'Bills of Mortality' were exempted, the Government doubtless being moved by the appeal of the Company of Parish-Clerks, whose case (No. 1) deposes that 'The said Company, by their Charter, are obliged to keep a Press in their Hall, for printing the Weekly and Yearly Bills of Mortality, . . . the Profits whereof is the Support of the Charges and Expences of the said Company, they having little or no Lands or Estate to defray the same.' The Bills, they point out, are not only of great importance, 'for the Security of all Orphans, but also a

general Satisfaction to all Persons, by showing the Nature of the Diseases, and of the Increase and Decrease of the Burials each Week,' and they are in great fear lest, if the Bills are taxed, the Company 'will be utterly Dissolved and Overthrown.'

The 'Members of the Sun-Fire-Office' also profess themselves in great straits, for their policies were already taxed, and they had 'oblig'd themselves . . . to furnish Weekly every Person Insur'd with three printed News-Papers, call'd The British Mercury' (No. 2), the tax on which would eat a hole in their profits. It does not appear that their plaint was heard. The 'Printers' Case' (No. 3) seems to have secured another concession. It states that, 'of many Hundred Master-Printers and Journeymen in this City, two thirds do entirely depend upon the Printing of Small Papers and Pamphlets, especially the latter; by which all Britain is supplied with Sermons, and other Tracts of Devotion, at a cheap Rate,' which works, says another body of Memorialists (No. 7), 'are often by Charitable People disposed Gratis among the Poor,' so that their cessation 'will in a great measure prevent the Propagation of the Christian Religion.' Books of devotion were excepted from the operation of the Act.

A picture even more alarming is drawn in another broadside, which takes up the democratic side (No. 8). The halfpenny paper had been sold 'to the poorer Sort of People, who are Purchasers of it by Reason of its Cheapness, to divert themselves, and also to allure therewith their young Children, and entice them to Reading, and should a Duty of Three Half-pence be laid upon these mean News-Papers (which by reason of the Courseness [*sic*] of the Paper, the generality of Gentlemen are above Con- versing with) it would utterly extinguish and suppress the same: And thereby his Majesty's Revenue will not only be lessened, by entirely sinking and loosing the Duty paid by the Paper-makers and Printers . . . but Hundreds of Persons and Families who chiefly get their Bread by selling



the same, will inevitably be reduc'd to extream Poverty, and become Chargeable and Burthensome to their respective Parishes, if not necessitated to turn Thieves; more especially the indigent Poor and miserable Blind Hawkers; . . . for divers of them, who are Industrious, and have but a Penny or Three Half Pence, for a Stock to begin with in a Morning, will before Night advance it to Eighteen Pence or Two Shillings, which greatly tends to the comfortable Support of such miserable Poor and Blind Creatures,' etc. These Memorialists certainly protest too much.

The Pamphlet tax was, however, not entirely designed to afford a revenue, but to check 'false and scandalous Libels.'<sup>1</sup> Some of the abuses which it was intended to remedy may be gathered from Mascall's 'Proposal for restraining the Great Licentiousness of the Press.' He suggests that every book and pamphlet should be entered either by the Author, Publisher, Proprietor, or Printer at a Government office to be created *ad hoc*, on the day before publication, and an affidavit made as to the number printed off. Further, with a view to checking scurrilous publications, 'that no Impressions shall be made with short Words, or Initial Letters, with Dashes, or without, to stand for any Word or Words, but all to be Printed at length, or to be taken, *ipso facto*, for a Libel. That no false sham Names shall be Printed.' These suggestions would have saved the modern librarian an infinity of trouble. The next broadside in our list (No. 5) puts forward similar proposals, stipulating that the Registrar of pamphlets should not be obliged to read them, not in the least out of consideration for him, but to preserve the liberty of the Press.

The 'Printers' Case' (No. 3) suggests a difficulty which was probably real, that if the tax were imposed many printers would be thrown out of employ, and would be

<sup>1</sup> Queen's Speech, January 17th, 1712.

tempted to print anything that was offered to them, to keep the wolf from the door. Another plaintive wail in this same 'Case' concerns a difficulty which was removed by the clause allowing a drawback of duty on unsold pamphlets. 'Paper, after it is Printed, is of no intrinsick Value at all, but depends merely upon the Humour and Opinion of People; and there are few Printers in this Town, who have not many Thousand Copies by them, which they daily sell for waste Paper.'

Thus the Printer. The views of the Author may be gauged from Addison's remarks in 'The Spectator' (No. 445). 'This is the Day on which many eminent Authors will probably Publish their Last Words. I am afraid that few of our Weekly Historians, who are Men that above all others delight in War, will be able to subsist under the Weight of a Stamp, and an approaching Peace. A Sheet of Blank Paper that must have this new Imprimatur clapt upon it, before it is qualified to Communicate anything to the Publick, will make its way in the World but very heavily. In short, the Necessity of carrying a Stamp, and the Improbability of notifying a Bloody Battel, will, I am afraid, both concur to the sinking of those thin Folios, which have every other Day retailed to us the History of Europe for several years last past. A Facetious Friend of mine, who loves a Punn, calls this present Mortality among Authors, The Fall of the Leaf.'

This Mortality did not, however, touch 'The Spectator,' which doubled its price, and kept up its circulation.

JOHN MACFARLANE.

## ENGLISH ROYAL COLLECTORS.

**A**LTHOUGH various books are incidentally mentioned in the Wardrobe Accounts of the first, second and third Edwards, there is no record of an English king, save perhaps Henry VI., and of no royal prince, with the notable exception of Humphrey, Duke of Gloucester, and possibly of John, Duke of Bedford, possessing a collection large enough to be styled a library until the reign of Edward IV. In the Wardrobe Accounts of that Sovereign, preserved among the Harleian MSS. in the library of the British Museum, mention is made of the conveyance, in the year 1480, of the king's books from London to Eltham Palace. It is stated that some were put into 'the kings carr,' and others into 'divers cofyns of fyrr.' Several entries also refer to the 'coverying and garnyssing of the books of oure saide Souverain Lorde the Kynge' by Piers Bauduyn, stationer. Among the books mentioned are the works of Josephus, Livy and Froissart, 'a booke of the holy Trinite,' 'a booke called le Gouvernement of Kings and Princes,' 'a booke called la Forteresse de Foy,' and 'a booke called the bible historial.' The price paid for 'binding, gilding and dressing' the copy of the Bible Historiale and the works of Livy was twenty shillings each, and for several others sixteen shillings each. Other entries show that the bindings were of 'Cremysy velvet figured,' with 'Laces and Tassels of Silk,' with 'Blue Silk and Gold Botons,' and with 'Claspes with Roses and the Kings Armes uppon them.' 'LXX Bolions coper and gilt,' and 'CCC nayles gilt' were also used.

The first English king who formed a library of any size was Henry VII., and many entries are found in his Privy Purse Expenses relating to the purchase and binding

of his books. The great ornament of his collection was the superb series of volumes on vellum bought of Antoine Vérard, the Paris publisher, which now forms one of the choicer treasures of the British Museum. Henry's principal library was kept in his palace at Richmond, where, with the exception of some volumes which seem to have been taken to Beddington by Henry VIII., it appears to have remained for more than a century after his death, for Justus Zinzerling, a native of Thuringia, and Doctor of Laws at Basle, states in his book of travels, entitled '*Itinerarium Galliae, etc.*, Lyons, 1616,' that 'the most curious thing to be seen at Richmond Palace is Henry VII.'s library.' It was probably removed to Whitehall, for the only book in the library mentioned by Zinzerling, a '*Genealogia Rerum Angliæ ab Adamo*' appears in a catalogue of Charles II.'s MSS. at Whitehall, compiled in 1666.

Henry VIII. inherited the love of his father for books, and added considerably to his collection. Besides the library at Richmond, Henry had a fine one at Westminster, a catalogue of which, compiled in 1542 or 1543 is still preserved in the Record Office. He had also libraries at Greenwich, Windsor, Newhall in Essex, and Beddington in Surrey. Some of his books were also kept at St. James's, for in the Inventory of his furniture at that palace, entries occur of a '*Description of the hollie lande*;' '*a booke covered with vellat, embroidered with the Kings arms, declaring the same, in a case of black leather, with his graces arms*;' and other volumes. Of these libraries the largest and most important appears to have been that at Westminster. It was fairly rich in the Greek and Latin Classics, and in the writings of French and Italian authors. The English historians were well represented, but the principal feature of the collection was the works of the Fathers, which were very numerous. The library also contained no less than sixty primers, many of them being bound in '*vellat*,' or in '*lether gorgeously gilted*.' In the succeeding reign this library was purged '*of all masse*

bookes, legendes, and other superstitious bookes' by an Order in Council, which also directed that 'the garnytur of the bookes being either golde or silver' should be delivered to Sir Anthony Aucher, the Master of the Jewel House.

The library at Greenwich contained three hundred and forty-one printed and MS. volumes, besides a number of MSS. kept in various parts of the palace. An inventory, taken after the King's death, mentions among other books 'a greate booke called an Herballe,' 'twoo great Bibles in Latten,' and 'a booke, wrytten on parchement, of the processe betweene King Henry th' eight and the Ladye Katheryne Dowager.' The Windsor and Newhall libraries were smaller; the first comprising one hundred and nine, and the second sixty volumes. At Beddington were some remarkably choice books, including many beautiful editions printed for Antoine Vérard, probably some of those purchased by Henry VII. Among these was 'a greate booke of parchement, written and lymned with gold of gravers worke, de confessione Amantis.'

Edward VI. and Mary during their short reigns added comparatively few books to the royal collection, nor are there many to be now found in it which were acquired by Elizabeth. It is difficult to say what became of this Queen's books, of which she appears to have possessed a considerable number; for Paul Hentzner tells us in his 'Itinerary' that her library at Whitehall, when he visited it in 1598, was well stored with books in various languages, 'all bound in velvet of different colours, although chiefly red, with clasps of gold and silver; some having pearls and precious stones set in their bindings.' Probably the richness of the bindings had much to do with the disappearance of the books.

James I. is undoubtedly entitled to a place in the list of royal book-collectors, and the numerous fine volumes, many of them splendidly bound, with which he augmented the royal library, testify to his love of books. When but

twelve years of age he possessed a collection of something like six hundred volumes, about four hundred of which are specified in a manuscript list, principally in the handwriting of Peter Young, who shared with George Buchanan the charge of James's education. This list is preserved in the British Museum, and was edited in 1893 by Mr. G. F. Warner, Assistant-Keeper of Manuscripts for the Scottish History Society. After the death of the learned Isaac Casaubon, the King, at the instigation of Patrick Young, his librarian, purchased his entire library of his widow for the sum of two hundred and fifty pounds.

If James I. is entitled to be regarded as a collector, his eldest son Henry has even a better claim to the title. This young prince, who combined a great fondness for manly sports with a sincere love for literature, purchased from the executors of his tutor, Lord Lumley, the greater portion of the large and valuable collection which that nobleman had partly formed himself, and partly inherited from his father-in-law, Henry Fitzalan, Earl of Arundel, the possessor of a fine library at Nonsuch, comprising a number of manuscripts and many printed volumes which had belonged to Archbishop Cranmer. Henry's first care after the acquisition of the books was to have them catalogued, and in his Privy Purse Expenses for the year 1609 we find the following entry: 'To Mr. Holcock, for writing a Catalogue of the Library which his Highness hade of my Lord Lumley, £8 13s. od.' He also unfortunately had the volumes rebound and stamped with his arms, a step which must have destroyed many interesting bindings. Henry only lived three years to enjoy his purchase, but during that time he made many additions to it. Edward Wright, the mathematician, who died in 1615, was his librarian, and received a salary of thirty pounds a year. As Henry died intestate his library became the property of his father, and passed into the royal collection which was given to the British Museum by George II.

Prince Rupert also appears to have inherited to some extent the love of books possessed by his grandfather James I. and his uncle Prince Henry, for he formed a well-selected library of about twelve hundred volumes, of which a catalogue is preserved among the Sloane manuscripts in the British Museum.<sup>1</sup>

King Charles I., although he bought some books, and had a number of valuable volumes given to him by his mother, can hardly be classed with the royal book-collectors. He had a greater inclination to paintings and music than to books, and it is said that he so excelled in the fine arts that he might, if it were necessary, 'have got a livelihood by them.' One very precious addition to the royal library was, however, made during his reign: the famous 'Codex Alexandrinus,' which Cyril Lucar, Patriarch of Constantinople, in 1624 placed in the hands of Sir Thomas Roe, the English ambassador to the Porte, as a gift to King James, but which did not reach England till four years later, when that sovereign was no longer alive. The royal library, which had narrowly escaped dispersion in the Civil War, was largely increased during the reign of Charles II., and at his death the works in it amounted to more than ten thousand. A love of books can scarcely be attributed to Charles, and although he certainly caused some important additions to be made to the collection—notably a number of valuable manuscripts which had belonged successively to John and Charles Theyer—the greater part of the increase may be ascribed to the operation of the Copyright Act, which was passed in the fourteenth year of this reign, and enabled the royal library to claim a copy of every work printed in the English dominions. From the death of Charles until the library was given to the nation by George II. little interest was taken in it by the kings and queens who reigned in the interval.

Although George III. was a man of somewhat imperfect

<sup>1</sup> Sloane MSS. 555.

education, he keenly regretted the loss of the royal collection, and no sooner was he seated on the throne than he began to amass the magnificent library which has now joined its predecessor in the British Museum. In this labour of love he was assisted by the sympathy and help of his Queen, who, Dr. Croly tells us, was in the habit of paying visits, with a lady-in-waiting, to Holywell Street and Ludgate Hill, where second-hand books were offered for sale. The King commenced the formation of his collection in 1762 by buying for about ten thousand pounds the choice library of Mr. Joseph Smith, who for many years was the British consul at Venice, and 'for seven or eight years the shops and warehouses of English booksellers were also sedulously examined, and large purchases were made from them. In this labour Dr. Johnson often assisted, actively as well as by advice.'<sup>1</sup> It is said, the King expended during his long reign, on an average, about two thousand pounds a year in the purchase of books. In 1768 he despatched his illegitimate half-brother, Mr. Barnard, afterwards Sir Frederic Augusta Barnard, whom he had appointed his librarian, on a bibliographical tour on the Continent, during which so many valuable acquisitions were obtained for the library, that it at once took its place amongst the most important collections in the country, and after the death of the King, when the books it contained were counted by order of a select committee of the House of Commons, they were found to number 'about 65,250 exclusive of a very numerous assortment of pamphlets, principally contained in 868 cases, and requiring about 140 more cases to contain the whole.' These tracts, which number about nineteen thousand, have since been bound in separate volumes. The manuscripts belonging to the library amount to about four hundred and forty volumes, and there is also a magnificent collection of maps and topographical prints and drawings. The library is

<sup>1</sup> Edwards, 'Lives of the Founders of the British Museum,' p. 469.



very rich in bibliographical rarities as well as in general literature. The Gutenberg Bible, the Bamberg Bible, the first and second Mainz Psalters (the first, a superb volume, is kept at Windsor Castle), and no less than thirty-nine Caxtons are among the most conspicuous of the many treasures of this splendid collection. The Caxtons were principally purchased at the sales of the libraries of James West in 1773, John Ratcliffe, the Bermondsey ship-chandler, who had acquired the remarkable number of forty-eight, in 1776, and of Richard Farmer in 1798. Edwards, in his 'Lives of the Founders of the British Museum,' informs us that 'Ratcliffe's forty-eight Caxtons produced at his sale two hundred and thirty-six pounds, and that the King bought twenty of them at an aggregate cost of about eighty-five pounds. Amongst them were 'Boethius de Consolatione Philosophiæ,' the first editions of 'Reynard the Foxe' and the 'Golden Legende,' the 'Curial,' and the 'Speculum Vitæ Christi.' The 'Boethius' is a fine copy, and was obtained for four pounds six shillings.'

George III.'s library was first kept in the old Palace of Kew, which was pulled down in 1802, and afterwards in a handsome and extensive suite of rooms at Buckingham House, the site which at one time had been proposed for the British Museum. Scholars and students were at all times liberally permitted by the King to consult the books, and he also showed his kindly consideration for them by instructing his librarian 'not to bid either against a literary man who wants books for study, or against a known collector of small means.' A handsome catalogue of the library was compiled by Sir F. A. Barnard, who had charge of the collection from its commencement to the time when it was acquired by the nation. He died on the 27th of January, 1830, aged 87.

The library in which George III. took so keen an interest was regarded by his successor as a costly burden, and there is little doubt he intended to dispose of it to the

Emperor of Russia, who was very anxious to obtain it. The design of the King having become known to Lord Farnborough and Richard Heber, the collector, they communicated intelligence of it to Lord Liverpool and Lord Sidmouth, who were fortunately able to prevent the proposed sale of the books by offering the King an equivalent for them, the amount of which has not transpired, out of a fund known as the Droits of the Admiralty. On the completion of the bargain, George IV. addressed to Lord Liverpool a letter, dated January 15th, 1823, in which occur the following words: 'The King, my late revered and excellent father, having formed during a long series of years a most valuable and extensive library, consisting of about 120,000 volumes, I have resolved to present this collection to the British Nation.' This letter, printed in letters of gold, may be seen on a stand in the British Museum, in which the library is now preserved. In addition to the first edition of the Mainz Psalter, the Aldine Virgil of 1505, and the second Shakespeare folio which once belonged to Charles I., four Caxtons forming part of the collection, viz., 'The Doctrinal of Sapience,' on parchment; 'The Fables of Æsop'; 'The Fayts of Arms,' and the 'Recueil des Histoires de Troye' were retained for the library at Windsor.

Of the sons of George III., the Duke of Sussex alone appears to have inherited his father's love of collecting books, and he formed a magnificent library in his apartments at Kensington Palace. The collection consisted of more than fifty thousand volumes, twelve thousand of which were theological. It included a very considerable number of early Hebrew and other rare manuscripts, and about one thousand editions of the Bible. An elaborate catalogue, of a portion of it, entitled 'Bibliotheca Sussexiana,' was compiled by Dr. T. J. Pettigrew, the Duke's librarian, in two volumes, the first of which was printed in 1827, and the second in 1839.

After the Duke's death his books were sold by auction

by Evans of Pall Mall. They were disposed of in six sales, the first of which took place in July, 1844, and the last in August, 1845; and they occupied altogether sixty-one days. The number of lots was 14,107, and the total amount realized £19,148.

The Duke of York possessed a good library, which was sold by Sotheby in May, 1827, but it consisted almost entirely of modern books, and the Duke could hardly be considered a collector.

On his succession to the throne William IV., as he remarked, found himself the only sovereign in Europe not possessed of a library, and speedily took steps to acquire one. He did more than this, for in July, 1833, he caused a special codicil to his will to be drawn up which sets forth that 'Whereas His Majesty hath made considerable additions to the Royal Libraries in His Majesty's several Palaces, and may hereafter make further additions thereto, Now His Majesty doth give and bequeath all such additions, whether the same have been or may be made by and at the cost of His Majesty's Privy Purse or otherwise unto and for the benefit of His Majesty's successors, in order that the said Royal Libraries may be transmitted entire.'

When on November 30th, 1834, the King signed this document, he made it yet more emphatic by the autograph note: 'Approved and confirmed by me the King, and I further declare that all the books, drawings, and plans collected in all the palaces shall for ever continue Heirlooms to the Crown and on no pretence whatever be alienated from the Crown.'

Thus explicitly protected from the fate which befel its two predecessors, this third Royal Library has thriven and prospered throughout the present reign till it fills a handsome room at Windsor Castle. The few books reserved by George IV. give it importance as an antiquarian collection; but its development has been rather on historical and topographical than on antiquarian lines,

though it possesses sufficient fine bindings to have supplied materials for a handsome volume of facsimiles by Mr. Griggs.

W. Y. FLETCHER.

## THE CHILDREN'S BOOKS THAT HAVE LIVED.



THE child himself must determine what his books shall be.' 'Children invariably prefer the classic form of the story to the text which has been specially written for them.' 'There is no need to adapt the classics to the children, because the children are adapted to the classics,'—here are three statements which I think will be amply substantiated by a brief glance at the history of books for children, and it will be instructive and helpful in connection with much that has been recently put forward about children's reading and children's libraries if we consider for a moment the children's books that have lived, and examine the elements that give them their genuine and abiding interest, and have placed them in the ranks of the books which never wear out. To study, however briefly, some of the oldest and best-tried books, and to try to define the qualities to which they owe their permanent hold on the child mind, will be useful as a means of comparison, and perhaps as furnishing some standards of value.

The making of books for children—except lesson books, and books of manners and courtesy—is a comparatively modern idea, scarcely more than 150 years old, and yet the children have been selecting for themselves for centuries from a literature which is as old as that of the race itself. Long before the folk-lore of the world was ever written down, the child had made its choice from among the fairy

and folk stories with which older people amused each other, and, as Thackeray says: 'Many of these stories have been related in their present shape thousands of years ago to little copper-coloured Sanskrit children. The very same tale has been heard by the Northern Vikings as they lay on their shields on deck, and by the Arabs crouching under the stars on the Syrian plains, when the flocks were gathered in, and the mares were picketed by their tents.'<sup>1</sup>

To go back only as far as the period of the romances, there is no doubt that many a well-born child of the Middle Ages has listened to and enjoyed the 'Chansons de Gestes,' 'The Legend of Arthur and the Knights of the Round Table,' 'Charlemagne,' 'The Twelve Peers,' and 'Amadis of Gaul,' while knights and ladies, squires and dames were pleasantly beguiling the hours by reading them aloud; and among the popular stories which from this time onward were the delight of the common people generally there were many that proved to be especially suited to the tastes and mental needs of the children, and upon which they were not slow to fasten and stamp their approval.

The earliest reduction of these stories to writing in a form which brought them within the reach of the common people in England was that of the chap-book. These chap-books flourished to their greatest extent during the sixteenth, seventeenth, and eighteenth centuries. They were called 'Chap-books' because they were carried about the country by chapmen or colporteurs; the chapman is described by Cotgrave in his 'Dictionarie of the French and English Tongue' (London, 1600), as 'a paltry pedlar who in a long pack or maund which he carries for the most part hanging from his neck before him, hath almanacks, books of news, and other trifling wares to sell.' These chap-books were printed in the rudest manner on paper of the coarsest character, and decorated with cuts which, as often as not, had no reference to the text whatever, or a

<sup>1</sup> 'Fraser's Magazine' for 1846.

very remote one indeed. They were mostly sold for a penny each, but there were farthing and halfpenny ones, too, which now, as Sir Walter Scott said, would 'be cheaply purchased at their weight in gold.' They were the only literature for the people for certainly two hundred and fifty years, and were published primarily for the amusement and education of the grown-ups among the common folk.

Chap-books, generally, received their death-blow in the middle of the eighteenth century, but they lingered until well on into the first half of the nineteenth. Among the tens of thousands of them which have wellnigh disappeared from off the face of the earth, there are some few which are 'familiar in our ears as household words,' because the children have fastened on them, made them their own, and have thus given them an inheritance of everlasting life.

'Bevis of Southampton,' 'Adam Bell,' 'Fryer Bacon,' 'William of Cloudeley,' 'Clim of the Clough,' 'Bellianis,' and 'Flores of Greece,' and hosts of others, are to-day known only to scholars and students of folk-lore, but 'Beauty and the Beast,' 'Bluebeard,' 'Cinderella,' 'Jack and the Beanstalk,' 'Jack the Giant-Killer,' 'Little Red-Riding Hood,' 'Reynard the Fox,' 'Sleeping Beauty,' 'Cock Robin,' 'The House that Jack built,' 'Tom Thumb,' and 'Dick Whittington,' are read with as much eagerness by the little ones to-day as they listened to them hundreds of years ago.

As with the popular stories in the chap-books, so with the rhymes and jingles of 'Mother Goose,' which some one has called 'the rich deposit of the centuries.' They have come down to us from the childhood of the race and have become the literature of the childhood of the individual. The unerring instinct of the mother has seized upon those ditties and jingles which were best suited to the awakening senses of the child and, without knowing that she was obeying a great psycho-pedagogical law, she has for centuries been stimulating the sense of rhythm, and

exciting the wonder, fancy, and imagination of her babe with the material which awakens the best response, and which has the greatest educative value at this early stage.

The first collection of the rhymes and jingles of 'Mother Goose' was published by John Newbery about 1760, but they were found scattered in chap-books and had been current orally for centuries.

At this time Oliver Goldsmith was in the constant employ of the publisher Newbery, editing his little books, concocting his advertisements, writing his prefaces, devising his title-pages, etc. ; there is as little doubt that he was the compiler of this collection as that he was the author of 'Goody Two Shoes,' and there is something extremely significant in this connection in the fact that the gentle Goldsmith, who 'touched nothing that he did not adorn,' should, by the unerring sympathy of his child-like and simple mind, have been the first to select from the lore of the people those songs of the nursery which lie nearest to the heart of the mother, and most readily appeal to the babe, and that he should have written the first book that was directly intended for children which has become a classic.

While all this was going on, and during the two hundred years which closed with the eighteenth century there came four books which, though not intended for children, were eagerly appropriated by them. 'The Pilgrim's Progress,' which was written in 1678 for grown-up saints, happily fell into the hands of little sinners, who found in its direct, simple, and dramatic story elements which appealed to them, without caring for the theological doctrines it was intended to inculcate or the controversies with which it was concerned. Then, when the Puritan influence was growing fainter, in the period between the dying down of its fervour and the rekindling of interest in child life in the eighteenth century, came 'Robinson Crusoe,' which, in 1719, stumbled upon immortality by reason of its adoption by the children ; for as Charles Dickens so happily says,

'Robinson Crusoe' 'of all the crowd of other books, has impressed one solitary foot-print on the shore of boyish memory, whereof the tread of generations should not stir the lightest grain of sand.'

In like manner the children have appropriated 'Gulliver's Travels,' which appeared in 1726, knowing nothing, and caring less, about the stinging and biting satire with which it was permeated; as Bulwer says :

'And lo! the book from all its end beguiled,  
A harmless wonder to some happy child.'

So again, later on, in 1785, they made 'Munchausen's Travels,' which were intended to bring the then prevailing exaggeration of travellers' tales into ridicule, their own.

'The Arabian Nights,' that great storehouse of oriental romance, enshrining the folk-lore of a people, found its way piece-meal into the literature of the nursery, for which, it was certainly never intended.

'Æsop's Fables,' too, of which Dr. Thomas Fuller, the famous author of the 'Worthies of England,' writing in the seventeenth century, said, 'Children cannot read an easier, nor men a wiser book,' have never ceased to have their charm for children although their intent was simply moral and political, and their aim was directed to their elders; but the elements which interest, of which we shall speak later, are never overshadowed by the teaching they convey.

Most of all this took place before John Newbery began to publish books for children; if we survey the books of the period, from the time he began to publish in 1744 until the end of the eighteenth century—the 'age of prose and reason,' as it has been called—we shall find ourselves fully justified in characterizing it as the period of the didactic story-book. In the story-books we can trace the effect of the earlier books of education, and the endeavour to combine instruction with amusement, was their prevail-



ing characteristic. The Newberys published over 300 books, written primarily for children by contemporary authors. The two which have lived are 'The Melodies of Mother Goose,' first collected by Oliver Goldsmith, and 'Goody Two Shoes,' written by him in conjunction with Newbery himself. This was probably the dreariest period in the whole history of children's literature.

Then we come to the Jane and Ann Taylor, Maria Edgeworth, and Mrs. Barbauld period, in which we get a little further away from the directly instructive, and find an effort to infuse principles of morality rather than to furnish detailed rules for guidance. This period is only a little less dreary than that which preceded it. But a few of the stories of that period survive to-day. Probably the best known of them are: 'Eyes and No Eyes,' 'The Discontented Pendulum,' and some of the verses of Jane and Ann Taylor.

After that we come to the Sunday School book period, and I only refer to it here because the history of Sunday School books so strikingly illustrates the view that it is children themselves who in all times have been the sole arbiters of what shall be called a classic among their books. They alone in the final outcome accept or reject what is provided for them, and they do it upon principles which are as unchangeable and eternal as nature itself. The history of Sunday School books has been a curious one, reflecting in a striking manner the tendencies of the age in which they flourished. At first they contained very distinct sectarian teaching, and each denomination, or group of denominations, had its own set of authors who introduced such dogma into their books as was in accordance with its views, and would insure their acceptance. Later on, distinct sectarian teaching was gradually dropped, and those books had the best sale which were colourless in that respect, while inculcating only the broad religious principles on which all sects alike were agreed. Very keen indeed was the scrutiny to which the publishers submitted

the books they put forth for this market, lest any bit of dogmatic teaching should creep in unawares.

Then at a later period those books were most in favour which illustrated by example, rather than by direct teaching, rules of conduct and of morals to be approved and followed. But Sunday School books, professedly put forward as such, are no longer to-day in demand as formerly. The old-fashioned Sunday School book is banished, never to return unless to be examined as a curiosity.

As soon as the rich collection of stories of Hans Andersen and the Brothers Grimm were made available to English-speaking children, they recognized in them the witchery of magicians who will never fail to charm, and the operation of the same instinct which then guided them has placed Ruskin's 'King of the Golden River,' Thackeray's 'Rose and the Ring,' Kingsley's 'Water Babies,' and 'Alice in Wonderland,' in the ranks of classics for children,—while the result of bringing within their reach in recent years the wonderworld of classic myth and story, towards which no one did greater work than Charles Lamb in his 'Cruise of Ulysses,' and Hawthorne in his 'Wonder Book,' furnishes abundant proof of the statement that 'the children are adapted to the classics.'

Sir Walter Scott and Charles Dickens, Mayne Reid and Fenimore Cooper did not write for youth, but with never-failing instinct the young people of two English-speaking continents have found suitable mental food in most of their stories.

If we now examine for a moment the elements in the books which have survived, and, of course, I have not attempted to enumerate all of them, it may, perhaps, help us to explain some of the causes of their never wearing out. Several experiments have been made during recent years in order to ascertain the elements in stories which interest children, and they are found to be in the order of their preference as follows: *action, names, speech, descrip-*

*tion, place, time, possession, feeling, dress, æsthetic details, sentiment, and moral qualities.* This is, however, but re-stating in our modern quasi-scientific way what many writers out of their sympathy with and insight into the child mind have said long ago. Lady Eastlake wrote over sixty years since: 'The real secret of a child's book consists not merely in its being less dry and less difficult but more rich in interest, more true to nature, more exquisite in art, more abundant in every quality that replies to childhood's keener and fresher perceptions. Such being the case, the best of juvenile reading will be found in libraries belonging to their elders, while the best juvenile writing will not fail to delight those who are no longer children. 'Robinson Crusoe,' the standing favourite of above a century, was not originally written for children; and Sir Walter Scott's 'Tales of a Grandfather,' addressed solely to them, are the pleasure and profit of every age, from childhood upwards. Our little friends tear Pope's 'Odyssey' from mamma's hands, while she takes up their 'Agathos' with an admiration which no child's can exceed.'

I had occasion recently to refer to the original of 'Mary had a little Lamb,' which was written by Sarah Josepha Hale, and published in a school song-book in Boston in 1834, and we may find in this very book a text which illustrates the whole of this discussion. Sarah Josepha Hale wrote a great deal of verse—there are some two dozen or more songs in this little book—but the one quoted is the only one that has lived, and why? It is a clear case of the survival of the fittest. It is the direct, simple story of an action, of the doing of something with which the children themselves are familiar, with something which almost every child knows and loves. There is the human interest and the interest in animal life. There is no fine writing, and there is a moral drawn which is entirely within the grasp of the child mind. The sentiment appeals to every child as much as the incident,

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and why? Because it is exactly within the child's range of experience.

'What makes the lamb love Mary so?  
The eager children cry.  
Oh! Mary loves the lamb you know,  
The teacher did reply.'

There is not a babe that responds to a mother's caress who cannot understand and does not respond to this sentiment. Now compare this with the other poems in the book from which this was taken. Every one of them is devoid of action which would interest the child, is introspective, is moralizing, or it is beyond the child's feelings and experiences.

Now it will be found that if we apply the above quoted standard of elements which interest, in a general way, to this little poem and to all the other children's literature which has lived, we shall find that it will conform and respond to it, while the bulk of those books which are forgotten will conform to it also, but in the inverted order.

All this brings us back to the point from which I started and confirms in a remarkable degree the quotations with which I began. The real touchstone, as Lady Eastlake said, is the child himself. He has sturdily rejected the 'juveniles' by the ton and by the hundred thousand, and the reason for this is obvious in the light of the foregoing. We are at last beginning to recognize these great principles and the study of the history of children's literature should do immense good by bringing out the truth of them more strongly. It shows that it is the birthright of the child to enter into the domain of the world's best literature, and to choose therefrom what is best suited to its needs, and it shows, too, that the children of all ages when they have had the opportunity to do so have exercised that right. It is, however, no less the duty of the parent and the teacher to select within very broad limits those books which contain the right mental food, and to put them before the

child at the right time, and it is encouraging to notice how much good work is being done to help them in this direction by the coöperation of the Public School and the Public Library all over the United States. Those lists which are being issued by many of the libraries, in which no attempt at cast-iron grading is made, for this is really impossible, but in which the books are arranged in groups to correspond with the growing mental needs of the child so as to give ample margin for individual tastes, tendencies, and developments, are proving of inestimable value to teachers, to parents, and to the children alike.

CHARLES WELSH.

## HOW TO OPEN A NEW BOOK.



EVERY librarian knows, and every lover of books soon learns, that to insert the two thumbs in the centre of a book, and to hold the leaves down against the covers tightly, and force the book open flat is an unwise proceeding. The book ever afterwards has a tendency to fall open in the same place, and if the front edge be marbled or gilt, an ugly ridge, technically called a "start," defaces it as a result.

Beyond a plea for care and tenderness in the handling of a new volume, little advice has hitherto been tendered by experts as to the best way to handle a book fresh from the bookseller or binder. Fig. 1 shows the method above described, and it illustrates how *not* to open a new book.



FIG. 1.

It should be remembered that in opening a book the convexity of the back is suddenly changed into concavity, and if it is also understood that the back, underneath the

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covering material, has been coated with glue, paper, or other stiffening material, so that quite a brittle surface has to be dealt with, the necessity for conducting the operation of "breaking in" the book gently is sufficiently apparent. Care, then, is required that the alternative concavity of the back shall not be sharply broken at an angle as in Fig. 1, but that an attempt should be made when opening the book for the first few times to *bend* it in an arc. It will in this way become pliable, and will afterwards open gratefully where it is desired.



FIG. 2.

In order to effect this, a new book should at first be seized in the manner here shown (Fig. 2). A few of the leaves, say sixteen or so on each side, should be held tightly to the boards by the first fingers, while the thumbs should be inserted a few leaves nearer the centre, and made to hold these leaves a little less firmly as the covers are opened slightly apart, as in Fig. 3. The book is then closed, and, taking a few more leaves



FIG. 3.



FIG. 4.

from the centre, the fingers and thumbs are inserted in the same way on each side. It is to be carefully observed that the leaves held by the index finger close to the boards are to be tightly held, whilst those held by the thumbs are to be allowed to give as the boards are again forced open, this time a little further back, as in Fig. 4.

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Again closing the book, the fingers and thumbs in the same way as before, gather more leaves from the centre of the volume, and force the covers yet farther, as in Fig. 5. The same operation is repeated by again gathering more leaves toward the covers (Figs. 6 and 7), until (Fig. 8) the



FIG. 5.



FIG. 6.

centre of the book is nearly reached, some two dozen leaves, or three sections, being left to prevent the production of an acute angle.

The back of the book has now been bent and not broken open. Its pliability may be further improved by



FIG. 7.



FIG. 8.

holding about three-fourths of the leaves in the right hand (Fig. 9), and with the left gathering a few leaves under the thumb, and leaving a few leaves loose, the cover should be pressed downwards, so that the back at the commencement of the book may be bent. Again closing it, and opening it at the other end, the book must be held as in the illustration (Fig. 10) by the left hand, and the

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cover and last few leaves pressed back in the same way by the right, always, however, leaving some sixteen or twenty leaves loose, so that the lining or leather at the back of the volume shall never be folded back at an acute angle.

These operations may seem a little complicated, but a



FIG. 9.



FIG. 10.

very little practice will amply repay the trouble of a few moments' study of this description. The operations themselves are so simple and may be so quickly performed that the writer, who has occasion frequently to open in this way some two hundred octavo volumes, can dispose of that number in about thirty minutes.

CEDRIC CHIVERS.

## ARCHITECTURE FOR LIBRARIES.

### THE LAURENTIAN LIBRARY.



**T**HAT a fine picture deserves a fine frame and a good book a good binding is admitted without much qualification by many critical Philistines to whom fine art, whether ideal or decorative, has no appeal, and as in these days it is generally necessary to excuse all poetic art other than literary, such an admission affords a ground of excuse upon which perhaps some de-



fence may be raised for the application of architectural art to library structures.

By a simple progression of facts, the book which is allowed a fine binding multiplies in the owner's hands into a collection, and a collection by growth and scale into a library, requiring cases, apartments, and a building, in each stage as suitable and fine as the binding of the single book. It is satisfactory to have books of literary excellence, of moral and poetical beauty, rendered capable of usefulness in bindings excellent in material and beautiful both in form and colour, having, so to speak, that outward and physical correspondence to moral and spiritual perfections which would be universally acknowledged as ideal in man, and which has most nearly been expressed in the highest efforts of pure Greek sculpture.

The correspondence of the outward with the inward suggests necessary limitations, dictated by propriety and taste, that will secure us from extravagance in ornament and material. It is difficult, however, not to recognize the force of the theory of a religious zeal and sacrifice in early and mediæval Christian ages that led to the luxurious art of illumination, and to the binding of the Books of the Gospels in heavy gold covers set with precious jewels and carved ivories.

A possible objection arises in another plane of thought, whether an understanding of the books would not have led to a different employment of wealth and to a loosing of the gold and precious stones from their bindings; but it is doubtful if the modern Philistine would extend his criticism beyond the weight of the cover or the usefulness of its ornament, either when placed in a case or opened on a table.

But such objections can be avoided, and do not easily arise in allowing the fitness of architectural treatment for library cases and fittings, and for apartments and buildings. Practical considerations can be allowed every weight, and a well-lighted, warmed, and ventilated apartment demanded

## III. ARCHITECTURE FOR LIBRARIES.

THE question of its plan is to be considered in arrangement and choice of construction, before we enter upon the decorative part of the fine art of this lecture.

Such considerations are made to leave the ground for the larger one, but with the reservation that the root, stem, and leaf of the plant are also means to the beauty of the age. The root and fruit is the skeleton structure and musculature, and of the animal frame are the basis of the decorative part of the human form.

The fundamental qualities being granted, the architect has to determine qualities of proportion in the adjustment of the parts, degree and of length or breadth in the whole, in the relation of parts and features, the methodical placing of the columns, supports and doors, and in the arrangement of the cases for books, and desks for readers, location of effect in the pleasant lighting of the room and walls, in the adjustment of spaces of unlighted surface above and between the windows, and in the balance of the colour in the materials of walls and fittings. He thus has ample materials for artistic exercise.

Ornament and decoration are further and secondary considerations, not by any means primary, though they cannot very easily be relegated to this position in these days, when the Philistine allows them only to enjoy their excess, and the aesthete altogether denies himself and becomes aced or, but between starvation and surfeit there is a path of natural healthiness, in which a good appetite duly satisfied is a source both of pleasure and strength.

A bare, unornamented library apartment without decoration is certainly possible, and may embody the foundations of artistic design in its proportioning, lighting and arrangement, combining only the qualities and suggesting the result of a cross between a cast-iron book-stack room and a hospital ward. But would it be a stimulating and delightful resort? Would it be worthy of the highest creations of man's divinest part, and suitable for the enjoyment of all the arts and graces of beautiful thought and expression,



THE LAURENTIAN LIBRARY, FLORENCE.  
(By permission of *Meursi Alinari.*)

### 330 ARCHITECTURE FOR LIBRARIES.

the grace only of form and expression of pleasure in beauty being forbidden to the eye? Into such a warehouse only clear commonplace typographies, plain ungilded bindings, illustrations only in diagram, could be admitted; and, with all imaginative beauty of expression and literary form excluded, would such an ungracious and melancholy collection be a library at all! If it is to exist, let a Sanitary Engineer be its designer, and an Automaton its librarian.

If, on the contrary, it be accepted that a library should be beautiful, ornament and decoration both of form and in colour may be employed, if with purpose and if of the best character obtainable.

The architectural details of such a building may be both ornamental and decorative, if definite in aim and the best of their kind. Meaningless detail and inferior ornament are terms which explain themselves to an observant critic, and the reverse of each condition will define what is required and intended in good design. Constructed details that have no manifest aim, that fail in achieving emphasis of features or in expressing character in stress or support, and that do not form the spaces of the building by confining or giving breadth, are by so much failures and meaningless. Similarly, ornament, that is not the best possible in form and workmanship, ceases to ornament at all, the moment it has drawn attention to itself and revealed its own inferiority. Refinement with value in ornaments and intelligence with vigour in design will be safe qualities to seek, provided always that within the library apartments themselves the book-covers are the supreme objects of interest, and that the design of cases, walls, and every surrounding feature subserves the pre-eminence of the book.

Imagination, however, demands scope in all fine art; in the constructive or, generally speaking, architectural arts, it is apt sometimes to assert its existence and power by means that defiantly invite the condemnation of those analytical critics who have a little logical system for the production



BOOKSTANDS IN THE LAURENTIAN LIBRARY.  
(By permission of Messrs. Alinari.)

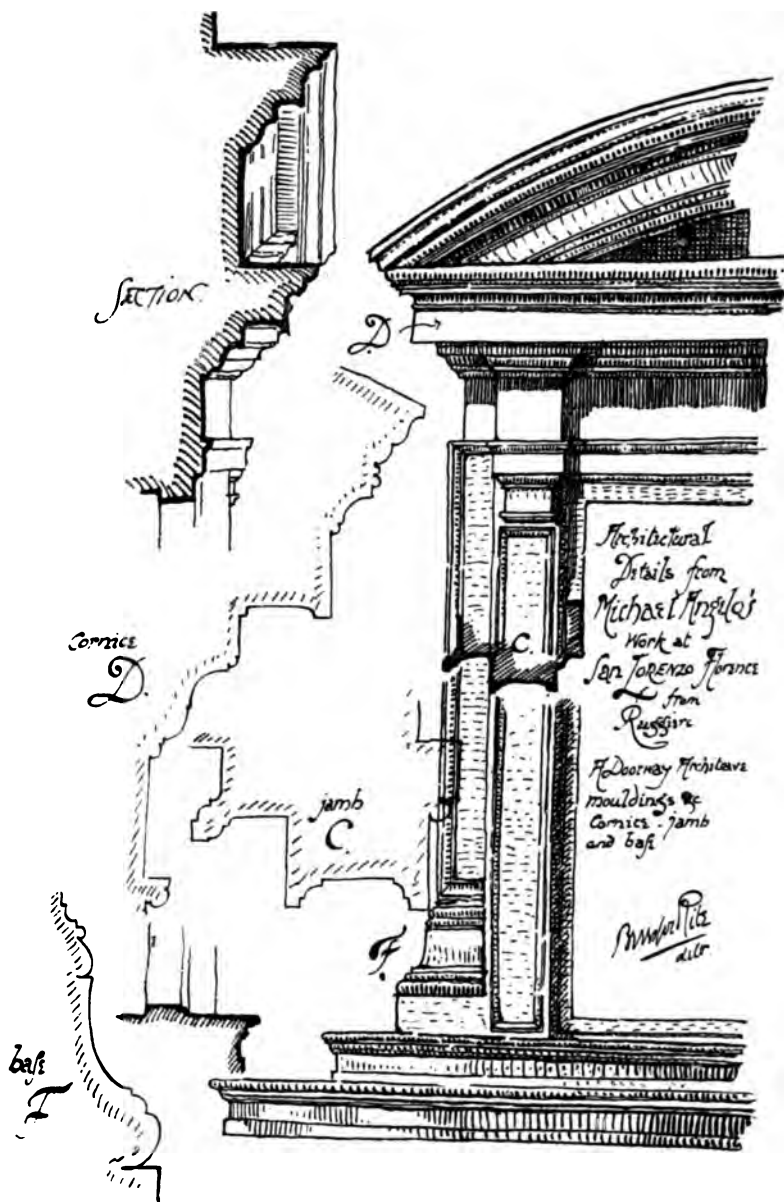
of works of genius, and a method for prompting the spontaneous generation of the beautiful.

An element of audacity is among the motives which urge artistic imagination, audacious as to proprieties which have come to be accepted as bondage, in a sphere where intellectual freedom should be supreme, boldly defiant of symmetry on one occasion, as in the arrangement and planning of the Palace at Westminster, or of a too eager acceptance of it on another, as in the planning of Blenheim, where the kitchen is exalted into an equality of position with the chapel. These and other instances may be cited as audacious, because achieved in defiance of accepted maxims of design ; while Sir Christopher Wren, with his vast hollow screen wall around the nave of St. Paul's, concealing the Gothic arrangement of the buttresses of his nave vault, gives the sanction of his genius to the doctrine of the necessity of imaginative freedom in the constructive arts.

The field of imaginative design is too vast to require further exploration at large ; for our present purpose it will be sufficient to instance a library built in the days of first Renaissance enthusiasm for classic letters and art, and erected for a great art patron by the greatest artistic genius of that era, and which will afford an exemplification of the effect of the good-binding maxim, and also a fine display of imaginative effort.

The Mediceo-Laurentian Library at Florence was designed by Michael Angelo in the heyday of the Renaissance of classic learning and arts during the first quarter of the sixteenth century ; of its wonderful contents, its unrivalled manuscripts, excelling in value even those of the Vatican, one can only say that the highest effort of architectural skill could scarcely express their preciousness.

The Codex Amiatinus, which is the earliest MS. of the Vulgate ; the earliest copy of Virgil ; the only MS. of the first five annals of Tacitus ; a transcription of the " Divina Commedia," completed in 1343, twenty-two years after



### 334 ARCHITECTURE FOR LIBRARIES.

the death of Dante; the "Decameron" transcribed from the author's autograph by his godson; a copy of Cicero's epistles from the pen of Petrarch; and a map of the world of 1410, showing the Nile as rising in two great lakes, are among the thousands of treasures contained in this building, the character and history of which reflect the genius of the master and the accuracy of his judgment and taste.

The interior of the apartment itself is rectangular, with a dignified proportion imparted to it by the order of pilasters that divides the wall surfaces into bays, and by delicately adjusted panels around the windows and niches. There is a breadth and subdued power in the design satisfactory alike to the artist and to the, perhaps, unconscious reader. Neither is there any lack of wealth of design: the ceiling is of carved woodwork, showing its modelled beams and inlaid panels, the rich lines and forms of decoration being subdued and governed by the square lines of the beams.

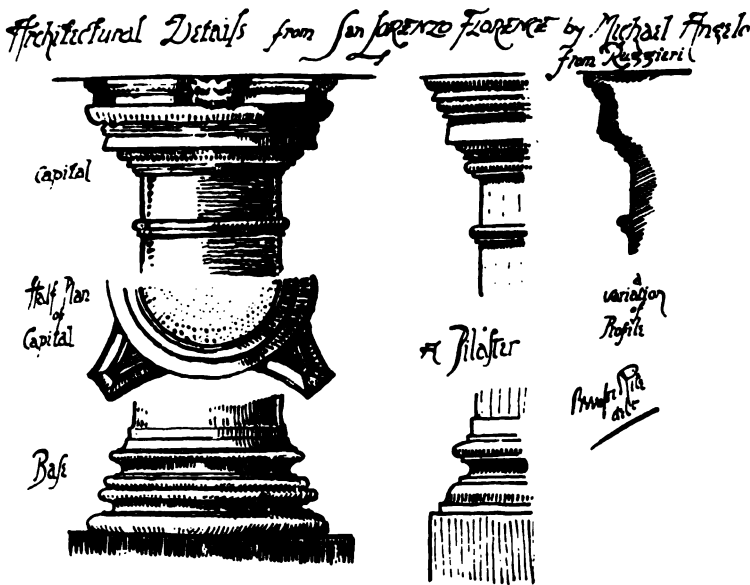
The book-cases and stands are very interesting and beautiful; a naturalness of purpose governs their lines; the mouldings are refined and graceful, and the ends have carved panels of great beauty. Withal, while conscious of the subdued power of the designer, the effect is eminently successful, as exhibiting the value of the contents rather than the beauties of the casket, and the whole impression of the library is of a comfortable and satisfactory apartment to read in.

The entrance vestibule expresses the fuller sense of dignity and power of which the architect was conscious; he plays with wall and columns as with plastic material, designing and placing his masses for their purely decorative values of light, shade, and proportion. The cornices and mouldings, the capitals and panels are each refined and most original in profile, though classic in foundation and proportion.

This vestibule, containing the stairs, which were completed after Michael Angelo's death by his friend Vasari



the biographer, however, has an incoherent and curious effect. It is still incomplete, and seems to illustrate the processes of the designer's mind, passing, by a seeming constitutional law in the production of intellectual design, from nebulous idea to complex expression, and but gradually attaining that simplicity of result which satisfies



the eye, which to the uninitiated seems so easy of attainment.

We have here the composer's materials; the chamber itself offers no circumstance, other than the requirement of a doorway above the basement level, to fetter or lead the designer's mind. It is an opportunity for an almost purely imaginative production; therefore we find columns, piers, cornices, panels, niches, projections and recesses, architraves, pediments, and decorative details, all used as so much material for the artist; as "resources of the

palette" to the painter; draperies, features, fingers, and hair to the sculptor; or the traditional constructional and pedantic precedents of the ordinary architect.

But all is dealt with as so much decorative property, to be used for artistic ends, to convey the impressions valued by this architect-sculptor-painter to the world. We have a manifest sense of thickness, depth, and strength; well-proportioned buttress piers, the outlines emphasized with mouldings, and their surfaces sunk with panels and niches. The columns are for their own æsthetic qualities, much as those of Inigo Jones on the façade of the Banqueting House at Whitehall, only recessed, as must be in this hall, instead of projecting. The mouldings have great originality, refinement, and beauty of drawing, and the ornaments on the caps and architraves are restrained and delicate.

The jaded designer will refresh himself with the vigour and originality of the whole, and find its suggestiveness attractive enough to induce more constant reference than to other popular fountains of inspiration. We discern the love of light and shade, of perspective, of drawing, of squareness of form in the decorative lines, and the contrast of round and square surfaces that characterize the sculptor, and with all these a strong sense of the pleasure of designing and executing in large scale and in lasting materials, a pleasure which comes more frequently to the architect than to other artists.


The library room is worthy of its contents, rich in ornament and decoration, restful and dignified, and the vestibule, qualified though the result may be, is an example all to one's purpose of the assertive dignity of imaginative design. It claims, if archaically or embryonically, yet definitely and earnestly, that the forces of architectural form and construction have poetic expression and intellectual purpose. These, though unlettered and silent, are here witness to the existence and power of that deep and inexpressible reign of Art, often antecedent to Literature,

and into the discrimination of whose charms the choicest poems of the pen have striven persistently to enter.

BERESFORD PITE.

\* \* As illustrations of Mr. Pite's article we show a general view of the Great Room in the Laurentian Library, and also some of the book-stands, reproduced by permission of the Fratelli Alinari from photographs Nos. 1908 and 1911 in their series. The sketches of architectural details have been made by Mr. Pite himself from the plates in Ruggieri's 'Studio d'Architettura Civile' (1722-28).

## NOTES ON BOOKS AND WORK.

OUR of the show-cases in the King's Library at the British Museum are now filled with specimens of English engraved book-illustrations, beginning with the earliest known specimen, the title page of the 'Compendiosa Anatomiae delineatio' of Gemini, published in 1545, and coming down to the death of William Marshall, the most prolific of English engravers, in 1651. The books shown include the Bible of 1568, Kip's engravings for Harrison's 'The Arch of Triumph erected in honor of the High and Mighty Prince James,' and some fine specimens of the work of William Rogers, Elstracke, Hole, and Cecill. Marshall's later work and that of his successors is slovenly and mechanical but many of the engravings in books printed between 1590 and 1640 are rich and effective, and this branch of English book-illustration deserves to be better known.

The annual report of the Bodleian Library is as interesting as usual, and the number of '*items* received,' 64,752, even more than ordinarily portentous. 47,143 of these

come under the Copyright Act, and as 24,805 are 'parts' of periodicals, over 6,000 maps, over 3,000 'pieces' or sheets of music, and 1,111 cards, the volume of additions is perhaps not quite so alarming as it sounds.

Among the donations recorded, the place of honour is given to 'a folio sheet of paper containing four copies of a proclamation conveying alleged pronouncements of Popes Innocent and Alexander in favour of Henry VII.'s succession.' Four such sheets were found by Mr. W. D. Macray in the binding of a book at Magdalen College, and readily identified by him as printed by Wynkyn de Worde. Retaining one for itself, the College generously presented the others to the British Museum, Bodley, and the University Library, Cambridge. The word 'alleged' in the Report seems unnecessary, as we do not know of any reason to doubt the authenticity of the papal pronouncements. Other important acquisitions during the year are a manuscript of John of Salisbury's 'Policraticus' and 'Metalogicon,' five tracts printed by Theodoricus of Cologne (almost certainly the Theodoricus Rood who printed at Oxford), and a nice handful of Spanish incunabula. A kindly reference is made to the retirement on a pension of Mr. Adolf Neubauer, after thirty years' work in the library.

The Paris Exhibition does not hold out many attractions to bookish folk, but it is pleasant to see from the 'Catalogue of the Collection of Printed Books and Music, formed under the direction of the Publishers' Association,' that at least one great British industry will be worthily represented. Visitors to the Exhibition report that while the books of other nations stand closed on their shelves, as if the backs were their chief feature, the British exhibits are shown open, so that print, paper, and illustrations can be fairly judged, and with the great Kelmscott 'Chaucer' in their midst, make a very fine display. The catalogue of the collection, with its entries in red and black, is itself a good piece of printing, and its two indexes, the first of

publishers, the second of printers, yield some interesting points. Including the twenty 'sixpenny editions' (examples of cheapness difficult to beat), but excluding Bibles and Music, rather under 300 books are shown, and of these Messrs. Macmillan contribute twenty-nine; the Clarendon Press, twenty-four; Messrs. Bell and Sons, twenty-one; Mr. Nutt, fifteen; Messrs. Kegan Paul, Heinemann, Edwin Arnold, Black, and the Cambridge Press, ten apiece; Smith, Elder and Co., nine; Messrs. Longmans, Murray, and Fisher Unwin, eight each. We should have expected Messrs. Lawrence and Bullen and Methuen and Co., to have had more exhibits than six and seven respectively, but those who care enough for artistic printing to have watched the course of book-production during recent years will not be surprised at the comparative poverty of the contributions from some of the oldest firms of publishers.

Turning now to the printers, we find that Messrs. R. and R. Clark head the list with forty-two exhibits; the Chiswick Press and Messrs. Ballantyne tying for second place with thirty-six apiece; the Clarendon Press coming fourth with twenty-eight (excluding Bibles); and Messrs. T. and A. Constable fifth with twenty-two. By some chance the present writer has never had a book of his printed by Messrs. Ballantyne and Co., but to all the other firms (as well as to Messrs. Clay, who show seventeen books, and Messrs. Clowes, who show twelve) he owes debts of gratitude, and it would be pleasant to dilate on their respective excellences. The predominance of Messrs. Clark comes rather as a surprise; but for abundance of type, excellent 'reading,' and classic neatness they and the Clarendon Press are splendid rivals, just as anyone who wants a really beautiful page, with some originality in the building of it, must needs spin a halfpenny to decide whether he will ask the help of the Chiswick Press or of Messrs. Constable. Messrs. Clowes should have shown a volume of the British Museum Catalogue, and Messrs. Clay an early English Text Society book, with the faithful

reproduction of all the little twiddles in fifteenth-century manuscripts and types. Altogether British printing is a very pleasant subject to think on, and it is good to have the evidence of this catalogue that it is being shown to due advantage.

In saying that the Paris Exhibition does not appeal much to bookish people, we had forgotten for the moment that an International Congress of Librarians is to be held in connection with it on August 20th to 23rd. The programme of the discussions is drawn up on familiar lines, but with M. Léopold Delisle as its president the Congress cannot fail to be interesting.

Germany is enjoying its exhibition and celebrations during the present month, for the '500jährige Geburts-Feier Johann Gutenbergs' begins on June 23rd with the opening of the Typographical Exhibition in the rooms of the Castle at Mainz. Sunday, the 24th, is to be given up to a cantata, the unveiling of a Gutenberg memorial, and a 'Commerz' in the Townhall. On Monday comes the 'Great Historical Procession' and a 'Kostümfest'; on Tuesday talk of the Gutenberg Museum, and visits to Bingen and Eltville—altogether a very pleasing programme. Towards the Museum the Town Council of Mainz and the Hesse Darmstadt Government have each promised £1,250, and further contributions are invited.

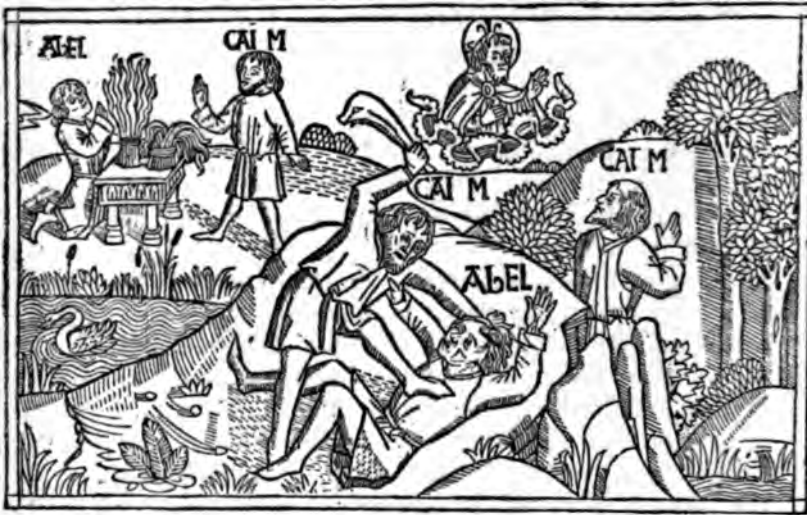
From the figures quoted in the new volume of Mr. Luther S. Livingston's 'American Book-Prices Current,' which has just reached England, it would seem that a good trade might be done by transporting Kelmscott Press books to and from America. Up to September last the 'Golden Legend' had never sold in England for more than ten guineas, nor the 'Recuyell' above £7 17s. 6d., in America they respectively attained to no less than £27 and £21, while a 'Keats,' for which the English maximum was £27 10s., went for £42. On the other hand the 'Herrick,' which fetches £20 in England, has never touched half this price in America, and on one occasion

was knocked down at eighteen dollars; the 'Psalmi Penitentiales' again, worth £5, and 'Savonarola,' worth £11 10s. in England, in America have sold for 6.50 dollars and 23 dollars, or less than half the English prices. The sums quoted are, of course, partly due to the usual hazards of the auction-room; but it is certainly surprising that three books should have sold in America for £9 10s. which in England have fetched £36 10s., and three in England have sold for £46 which in America have fetched £90.

One point in library literature which is certainly commendable is the readiness with which a good idea passes from one country to another. Mr. Slater's 'Book Prices Current' was speedily imitated in America by Mr. Livingston and in France by M. Dauze. Dr. Poole's 'Index to Periodicals' inspired Miss Hetherington to her useful labours in England (we are glad to note that her ninth volume is to appear this month), and in Germany the 'Bibliographie der deutschen Zeitschriften-Litteratur,' of which the fourth half-yearly volume (January-June, 1899), edited and published by Herr Felix Dietrich, lies before us, in accuracy and completeness has attained the very highest standard. A feature in the 'Bibliographie' is the great mass of specialist periodicals which it comprises; altogether 931 reviews, magazines, etc., are indexed, and the system adopted is admirable in its clearness and economy of space.

The catalogue of the Inglis sale, which is to take place this month, will re-awaken interest in book-auctions, which have been unusually dull this year, the Peel sale being especially disappointing. Meanwhile book-lovers have been consoling themselves with the wonderfully elaborate catalogue recently published by Mr. Voynich. To talk of books in a catalogue while they are still for sale would be unsportsmanlike, but the note 'sold to Mr. Quaritch' (who bought, we believe, for a customer) leaves us free to speak of the Malermi Bible ('*Biblia uulgare historiata*') printed at Venice 'per maestro Guiglielmo da trino de Monferato

nominato Anima mia' in 1493. Everyone who cares for Venetian woodcuts knows the Malermi Bible, printed by Giovanni Ragazzo for Lucantonio Giunta in 1490, of which the British Museum at last succeeded in procuring a copy a year or two ago. But this 'Biblia historiata' is quite different, and had never been heard of until, by one of those extraordinary chances which seem only to happen in book-land, two copies were discovered in Italy in the



FROM THE COLOGNE BIBLE OF 1480 (REDUCED).

same month, one of which was secured by Mr. Voynich, and the other for the already rich collection of the Duc de Rivoli, or rather, as Mr. Voynich ought now to have called him, the Prince d'Essling. By Mr. Voynich's kindness we show here two of the little cuts from this 1493 Bible, the murder of Abel, and Jacob bringing the savoury meat to Isaac. By way of comparison we give also, from our own stores, the 1490 cut of the murder of Abel, and, greatly reduced, the cut from the Cologne Bible of 1480, from which the artist of 1490 clearly took the arrange-



ment of his design. A comparison of these and other cuts makes it reasonably clear that the 'Anima mia' edition was put on the market as a rival to that of Giunta, from which its main features are taken. The earlier cuts, as these here shown, are all good, but in the later books the work degenerates, perhaps from competitive, we may almost call it piratical, haste. Still, this newly-discovered 1493 edition is a fine volume, and a notable addition to the series of Venetian illustrated books.

Our mention of the collection of the Prince d'Essling



FROM THE MALERMI BIBLE OF 1490.

reminds us that one of the points which Mr. Wheatley raises in his interesting article on the Museum Rules, the form to be adopted for the names of peers, must have troubled the brains of most cataloguers in large libraries. As regards the names of royal dukes, the present writer's sympathies are wholly with him, but as regards other peers it seems impossible to avoid hard cases on any system except an eclectic one, and even the eclectic cataloguer would often find himself puzzled to know whether the title, or the original name is likely to prevail. Lord Beaconsfield, for instance, as a politician is probably most often spoken of by his title, but in reckoning over our nineteenth-century novelists, the author of

'Coningsby' would surely be thought of as Disraeli. By way of a counterpart to Mr. Wheatley's hard cases, it is a fair retort to ask who would talk of the 'Essays' of Viscount St. Albans, or of the delightful letters of the third Lord Orford? To the cataloguer the best argument in favour of Panizzi's rule is that it gives less trouble than the other systems, while users of catalogues



FROM THE MALERMI BIBLE OF 1493.

may be asked to acquiesce in it as preserving a pleasant continuity in the case of old friends. A younger generation naturally thinks of Richard Monckton Milnes as Lord Houghton, but his contemporaries knew him well as Milnes, and might not have appreciated the sudden transportation of the entries under that name to another part of the catalogue, just as nowadays to look for the works of Sir John Lubbock under Avebury would require some intellectual alertness. Moreover, the son of Monckton

Milnes wrote a pretty volume of verse as Lord Houghton, and has since become Earl of Crewe. If it taxes a reader's knowledge to look for the Earl of Crewe under Milnes, at least father and son are kept together, the change of title involves no serious alteration or reprinting in the catalogue, and no cross-references have to be disturbed. But the hard cases remain, and must remain, in the cata-



FROM THE MALERMI BIBLE OF 1493.

logues of all libraries which last long enough to witness the rise and fall of great families, and the bestowal of old titles on new men.

The following note reached us just too late for our last number; but, as far as we know, no summary of Mr. Dix's paper has yet appeared in England, and information as to Irish printing is too scanty for any news of it to be neglected:

‘At a meeting of the Royal Irish Academy, held on the

26th of February, Count Plunkett communicated a paper by Mr. E. R. McC. Dix on the earliest Dublin journals. The paper dealt principally with some interesting discoveries made by Mr. Dix among the valuable seventeenth-century tracts in Worcester College Library, Oxford. The earliest of these is a single number of a weekly journal printed and published in Dublin by W. Bladen, the State Printer, in 1659. This number contains an account of a Cromwellian Convention held in Dublin in that year. Photographs of four pages of this unique copy were exhibited. The communication further dealt with the "find" of fifteen or sixteen numbers of another weekly journal, the "*Mercurius Hibernicus*," printed and issued in Dublin at the end of the year 1662 and the beginning of 1663 by John Crook, State Printer. This journal contained English and foreign news, and—unlike the earlier paper—some advertisements. These journals are eight-page quartos. They are believed to have hitherto escaped the attention of bibliophiles. It was generally assumed that with "*Pue's Occurrences*," 1725, Irish journalism began, until Sir John T. Gilbert made known Robert Thornton's "*Dublin News Letter*" of 1685.

'On the motion of Count Plunkett, the paper was referred to the Council of the Academy for publication.'

We may note that the second instalment of Mr. Dix's chronological summary of Irish printing in the seventeenth century appeared some little time ago, and may still be obtained from Mr. Bertram Dobell.

The movement in favour of an investigation into the durability of the leather used in bookbinding has resulted in the appointment of a Special Committee by the Society of Arts. The Committee met for the first time on May 3rd, under the chairmanship of Lord Cobham, among those present being Mr. Cobden-Sanderson, Mr. Cockerell, Mr. Davenport, Miss Prideaux, Mr. Steele, and Mr. Zaehnsdorf, and representative leather merchants and chemical experts. Two Sub-Committees were ap-

pointed, one to present a Report on the scientific aspect of the question, the other to visit some of the chief libraries and ascertain to what extent the asserted deterioration of leathers is a fact. This Committee has already visited the British Museum and the private library of Mr. Huth, soon, alas! to disappear from London.

The mention of this Committee on Leathers reminds us of a very pretty booklet which has recently appeared: 'A Catalogue of Books bound by S. T. Prideaux between 1890 and 1900, with twenty-six illustrations.' Miss Prideaux is herself the publisher, and the colophon of her book states that 'This Catalogue was printed by S. T. Prideaux and K. Adams in the Spring of 1900 at 37, Norfolk Square.' Type, press-work, and the arrangement of the page are all admirable, and the twenty-six illustrations will certainly help to raise Miss Prideaux' already high position among artistic bookbinders. Her work is always precise and well laid out, and some of the covers here figured, notably Plate 14 ('Love in Idleness') and Plate 24 ('Child Christopher'), show an unusual grace and lightness of touch.

For the notice which follows these 'notes' readers are indebted to Mr. Weale. The series is one which certainly deserves all possible success.

A. W. POLLARD.

## CRITICAL BIBLIOGRAPHIES.



THE 'Société des Etudes Historiques' of Paris has undertaken the publication of a series of critical bibliographies. Four of these, as also an Introduction by Mr. F. Funck-Brentano, have already appeared. They will, I think, meet a want which is making itself felt more and more every year. This pro-

gressive nineteenth century has seen a marvellous change in the facilities afforded to authors for the production of their works; we easily recognize the great advantage arising therefrom; much that is of value is thus preserved for posterity which, under the adverse circumstances of a former age, would needs have been left unprinted; but there is also this drawback, that a good deal of rubbish sees the light, and in a busy age like the present it is a great boon to have some means of distinguishing the good from the bad. The number of works now published is enormous, and is ever on the increase. In 1811 the National Library at Paris added but 2,000 books to its store, while now it is yearly increased by over 60,000 volumes. In 1898 over 100,000 were acquired by the Library of the British Museum. The 'Académie des Sciences' of Paris prints annually about 5,000 memoirs, articles, and notices. There are some 6,000 societies in the world which publish memoirs, and it has been calculated that these amount together to an annual total of 600,000. If we turn to bibliographies of any particular subject we may well be amazed at the revelation thereby afforded. Mr. Stein's catalogue of publications on Joan of Arc enumerates over 12,000, while M. Paul Otlet mentions a specialist who has gathered together over 3,000 books and articles on one particular disease of the eyes. In both general catalogues and special bibliographies the title of each book, no matter how good or how worthless, is inscribed alike. The student wishing to read up any subject is simply bewildered at the mass of literature of the existence of which these inform him without affording any indication as to which are the best works and articles relative thereto. Now this is precisely what the new series is intended to do.

The Society will intrust the bibliographies to specialists, and they will be issued as separate pamphlets, which can be classed in whatever manner may appear most convenient to the purchaser. The lines laid down by the

Society are not too rigid; owing to the diversity of subjects, each bibliographer will be allowed a good deal of liberty, provided that he confines himself to mentioning only such books and articles as are useful or interesting to consult, with brief critical notes on the merits, defects, and character of the principal works. As the undertaking is an international one, the authors will be left free to draw up the bibliographies intrusted to them in the language they prefer. This is only reasonable, for anyone wishing to study the literature or the constitution of any particular country must necessarily know the language of that country; a bibliography, therefore, of works on the History of Paris should be in French; on the reign of Henry VIII., in English; on German poetry, in German. The size of each bibliography will vary considerably, according to the importance of the subject; thus, of those issued, that on Bossuet fills thirty-one pages, that on F. Schubert only seven; whilst some of those in preparation, such as the Reign of Louis XIV., Greek and Latin Numismatics, Education in Great Britain and her Colonies, will certainly require a much larger number.

It is an everyday occurrence to meet with books and articles quoting as authorities works containing errors which have been long ago refuted in articles or reviews of the existence of which the writer was not cognizant. If this series succeeds, such oversights will become inexcusable.

W. H. JAMES WEALE.

## AMERICAN NOTES.



THE Paris Exposition is doubtless of greater significance, because more accessible, to the English librarian than to the American. The American Library Association has sent to Paris an interesting and creditable exhibit, albeit smaller than its library exhibit at the Chicago Exposition in 1893, and quite different. The material has been carefully selected in order to show in narrow compass the representative work that is being done in the various types of libraries in all sections of the country. There is an attractive pictorial display of library buildings, interiors as well as exteriors, many of them showing the rooms full of people and in actual working order. Memorial buildings erected by wealthy men which form so important an element in library success here, are given special prominence. There is a separate exhibit of Andrew Carnegie's illustrating library gifts, now aggregating \$10,000,000. Every English librarian visiting Paris this summer will be richly repaid for devoting at least three or four days to a careful study of this exhibit. Such study will give a very fair idea of the spirit and methods of the best library work in the United States which is related in a very direct and vital way to library work in Great Britain. The advantage of examining the exhibit will be enhanced by the opportunity of talking with the American librarian in charge, from April to June, Mr. Joseph Le Roy Harrison, librarian of the Athenæum, Providence, R.I.; from June to September, Miss Mary Wright Plummer, director of Pratt Institute Library, Brooklyn, N.Y. A full account of the exhibit may be read in 'The Library Journal' and in 'Public Libraries' for March, 1900. A descriptive outline in English, French, and German, has been prepared for distribution at



Paris. While the exhibit represents the energy and cordial co-operation of American librarians, its successful preparation is largely due to the executive force and infinite patience with details of Miss Florence Woodworth of the New York State Library.

The 22nd annual meeting of the American Library Association is held this year at Montreal, Canada, June 6th to 12th. It is a pleasure to accept the invitation of the Governors of McGill University for our first meeting in the Dominion, thus recognizing our close relationship to our English neighbours. Indeed, Mr. James Bain of Toronto, and Mr. C. H. Gould of Montreal are regular attendants and honoured members of our association. The most distinctive feature of the meeting, so far as announced, is an entire session given to library work for children.

In the death of Mr. Albert W. Whelpley, February 19th, the Cincinnati Public Library has lost a librarian devoted to its interests, a book lover, and a man of unusual affability and fineness of spirit. He is succeeded by Mr. N. D. C. Hodges. Mr. Hodges is a graduate of Harvard University, class of 1874, studied at Heidelberg, was connected editorially with the periodical 'Science' for eleven years, and for the past two years has been one of the staff of the Harvard University Library.

The private library of the late Dr. W. F. Poole was sold in Boston, May 9th and 10th. Dr. Poole, who is most widely known in connection with his index to periodical literature, leaves a reputation which helps to sustain the typical American librarian against the charge that he is an administrator but not a scholar. The catalogue of Dr. Poole's library is a most interesting document showing the line of his interests and of his historical writing. It is strongest in books and pamphlets on bibliography, New England witchcraft, and history of the Middle West. An original broadside of the 'Ordinance of 1787' is the most valuable number.

Congress has upheld in a very practical way the appointment of Mr. Herbert Putnam as librarian of Congress by enlarged appropriations for the library which allow a material increase in the staff and double the book fund. Mr. Putnam will go abroad about the middle of June in the interest of the library.

The free library already established in our new Philippine possessions is an interesting illustration of the growing prevalence of the idea that the state should secure to its citizens not only the right to 'life, liberty, and the pursuit of happiness,' but the free use of as many books as they want to read. This first free library of the Philippines, situated at Manila, is intended as a memorial to our soldiers who lost their lives in the Spanish-American War. Captain R. P. Leary, Governor of the island of Guam, in his official report to the United States Government, urges that a good library be sent out with other supplies.

The commonwealth of Massachusetts, our earliest and strongest library centre, reports with pardonable pride that since the spring town meetings only three towns out of 353 in the state are without free libraries. The Nantucket (Mass.) Athenæum Library, which was made free only a few weeks since, has doubled its circulation. This is the usual experience, and for that reason the various forms of the subscription libraries are dying out with the spread of free libraries, surviving only in large cities.

SALOME CUTLER FAIRCHILD.

# SCOTTISH PROVIDENT INSTITUTION

## TABLE OF PREMIUMS, BY DIFFERENT MODES OF PAYMENT

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| Age<br>next<br>Birth-<br>day. | Annual<br>Premium<br>payable<br>during Life. | ANNUAL PREMIUM LIMITED TO |                 |                 |                 | Single<br>Payment. | Age<br>next<br>Birth-<br>day. |
|-------------------------------|----------------------------------------------|---------------------------|-----------------|-----------------|-----------------|--------------------|-------------------------------|
|                               |                                              | 25<br>Payments.           | 20<br>Payments. | 15<br>Payments. | 10<br>Payments. |                    |                               |
|                               | £ s. d.                                      | £ s. d.                   | £ s. d.         | £ s. d.         | £ s. d.         | £ s. d.            |                               |
| 21                            | 1 16 3                                       | 2 8 10                    | 2 15 4          | 3 6 7           | 4 9 4           | 36 1 3             | 21                            |
| 22                            | 1 16 9                                       | 2 9 3                     | 2 15 9          | 3 7 2           | 4 10 2          | 36 8 0             | 22                            |
| 23                            | 1 17 2                                       | 2 9 7                     | 2 16 2          | 3 7 7           | 4 10 11         | 36 13 8            | 23                            |
| 24                            | 1 17 7                                       | 2 9 11                    | 2 16 6          | 3 8 0           | 4 11 6          | 36 19 4            | 24                            |
| 25                            | 1 18 0                                       | 2 10 2                    | 2 16 10         | 3 8 5           | 4 12 1          | 37 5 0             | 25                            |
| 26                            | 1 18 6                                       | 2 10 6                    | 2 17 3          | 3 8 11          | 4 12 9          | 37 11 6            | 26                            |
| 27                            | 1 19 2                                       | 2 11 0                    | 2 17 10         | 3 9 7           | 4 13 8          | 37 19 9            | 27                            |
| 28                            | 1 19 11                                      | 2 11 7                    | 2 18 5          | 3 10 4          | 4 14 8          | 38 8 10            | 28                            |
| 29                            | 2 0 8                                        | 2 12 3                    | 2 19 2          | 3 11 2          | 4 15 10         | 38 18 6            | 29                            |
| *30                           | *2 1 6                                       | *2 13 0                   | 2 19 11         | 3 12 1          | 4 17 1          | 39 8 10            | *30                           |
| 31                            | 2 2 6                                        | 2 13 9                    | 3 0 9           | 3 13 1          | 4 18 5          | 40 0 6             | 31                            |
| 32                            | 2 3 5                                        | 2 14 8                    | 3 1 9           | 3 14 2          | 4 19 11         | 40 12 8            | 32                            |
| 33                            | 2 4 6                                        | 2 15 7                    | 3 2 9           | 3 15 5          | 5 1 6           | 41 5 8             | 33                            |
| 34                            | 2 5 7                                        | 2 16 8                    | 3 3 10          | 3 16 8          | 5 3 2           | 41 19 4            | 34                            |
| 35                            | 2 6 10                                       | 2 17 9                    | 3 5 0           | 3 18 0          | 5 5 0           | 42 13 9            | 35                            |
| 36                            | 2 8 2                                        | 2 19 0                    | 3 6 3           | 3 19 6          | 5 6 11          | 43 8 11            | 36                            |
| 37                            | 2 9 8                                        | 3 0 3                     | 3 7 7           | 4 1 0           | 5 8 11          | 44 4 7             | 37                            |
| 38                            | 2 11 3                                       | 3 1 7                     | 3 8 11          | 4 2 5           | 5 10 11         | 45 0 7             | 38                            |
| 39                            | 2 12 11                                      | 3 3 0                     | 3 10 5          | 4 4 0           | 5 13 0          | 45 17 0            | 39                            |
| †40                           | 2 14 9                                       | †3 4 6                    | 3 11 11         | 4 5 8           | 5 15 0          | 46 14 0            | †40                           |
| 41                            | 2 16 8                                       | 3 6 1                     | 3 13 7          | 4 7 6           | 5 17 3          | 47 11 7            | 41                            |
| 42                            | 2 18 8                                       | 3 7 10                    | 3 15 4          | 4 9 5           | 5 19 6          | 48 10 4            | 42                            |
| 43                            | 3 0 11                                       | 3 9 8                     | 3 17 3          | 4 11 6          | 6 2 1           | 49 9 2             | 43                            |
| 44                            | 3 3 3                                        | 3 11 9                    | 3 19 4          | 4 13 8          | 6 4 8           | 50 10 3            | 44                            |
| 45                            | 3 5 9                                        | 3 14 0                    | 4 1 7           | 4 16 2          | 6 7 7           | 51 11 5            | 45                            |
| 46                            | 3 8 5                                        | 3 16 6                    | 4 4 1           | 4 18 9          | 6 10 8          | 52 13 5            | 46                            |
| 47                            | 3 11 5                                       | 3 19 2                    | 4 6 9           | 5 1 8           | 6 14 2          | 53 17 0            | 47                            |
| 48                            | 3 14 8                                       | 4 2 1                     | 4 9 9           | 5 4 10          | 6 17 10         | 55 1 5             | 48                            |
| 49                            | 3 18 1                                       | 4 5 3                     | 4 12 11         | 5 8 2           | 7 1 10          | 56 6 5             | 49                            |
| 50                            | 4 1 7                                        | 4 8 7                     | 4 16 3          | 5 11 8          | 7 6 1           | 57 11 9            | 50                            |

[The usual non-participating Rates of other Offices differ little from these Premiums.]

\* A person of 30 may secure £1000 at death, by a yearly payment, during life, of £20:15s.

This Premium would generally elsewhere secure (with Profits) £200 only, instead of £1000.

OR, he may secure £1000 by 25 yearly payments of £26:10s.—being thus free of payment before age 55.

† At age 40, the Premium ceasing before age 65 is, for £1000, £32:5s.—about the same as most Offices require during the whole term of life. Before the Premiums have ceased, the Policy will have shared in at least one division of surplus. To Professional Men and others, whose income is dependent on continuance of health, the limited payment system is specially recommended.

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## Life Assurance Society

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#### The Saving for the Seven Years was

|                     |          |                      |          |
|---------------------|----------|----------------------|----------|
| Deducting one-tenth | £206,407 | Deducting one-fourth | £516,018 |
| Deducting one-fifth | £412,814 | Deducting one-third  | £688,024 |

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